HOUSE & GARDEN

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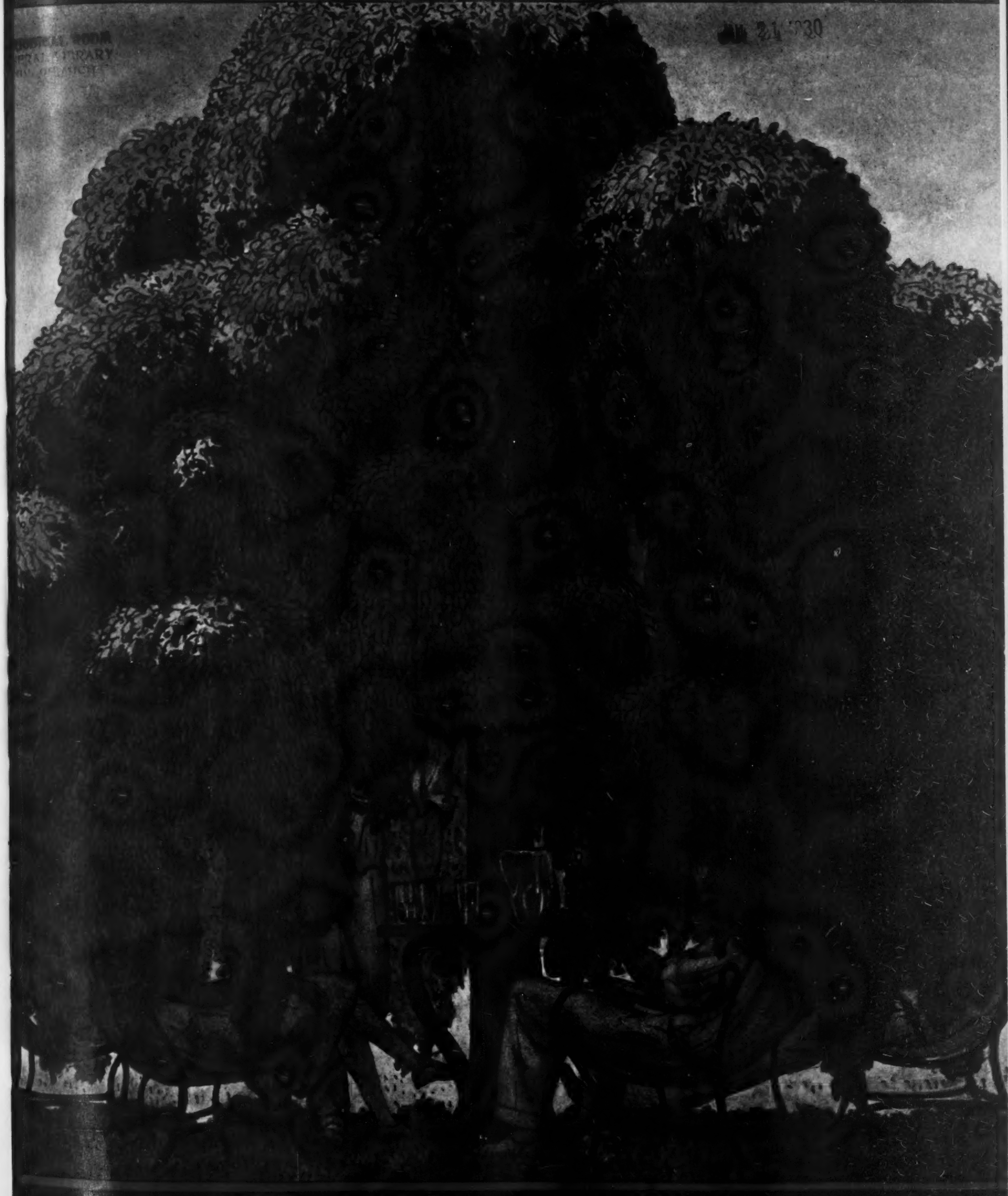

Household Equipment Number

August 1930

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THE NEW

ATWATER KENT RADIO

WITH THE

GOLDEN VOICE

THE DRAMATIC CLIMAX OF "PAGLIACCI," ABOUNDING IN GOLDEN MELODY

Watch the stars
come out in all their glory
. . . through the

GOLDEN
VOICE

of the New Atwater Kent

NOW hear famed high-lights of opera, concert, drama, screen—the masters of melody, laughter, song—in all the wonder of their own individuality—through the golden voice of the new Atwater Kent.

Hear a gorgeous tenor, as the golden strains of the famous "Vesti la giubba" aria from "Pagliacci" pour from his million-dollar throat.

That dance tune you love so much—you can almost see the swing of the baton as the blazing rhythm and golden melody surge through your living-room.

Whatever your kind of music or choice of program, get it as it really is, through the golden voice of the new Atwater Kent—true, pure, glowing with life.

Prove at your Atwater Kent dealer's how this rich, unrivalled golden voice is ever present—whether the station is near or far; whether at full volume or soft and low. The new Atwater Kent models with the golden voice, ready at dealers' stores August 1.

Home is the *real* place to judge the golden voice of the new Atwater Kent. Your dealer will gladly arrange a home demonstration. And let him tell you about the attractive time payments.

ON THE AIR—Atwater Kent Radio Hour, Sunday evenings, 9:15 (Eastern Daylight Time) WEAF network of N. B. C.

ATWATER KENT MANUFACTURING COMPANY
A. ATWATER KENT, PRESIDENT
4743 WISSAHICKON AVENUE · PHILADELPHIA, PA.

TIFFANY & CO.
JEWELERS SILVERSMITHS STATIONERS

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Within a Wide Range of Price

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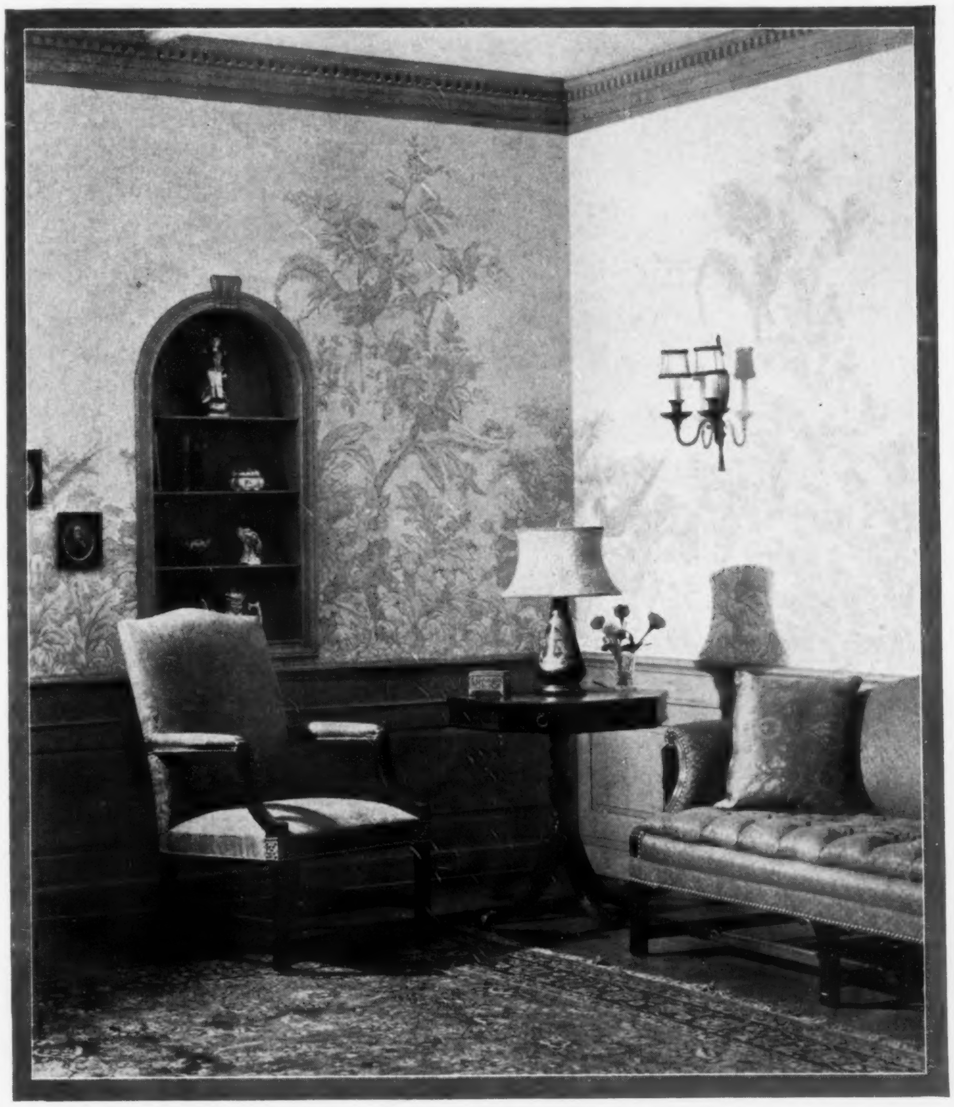
CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN
August, 1930

House & Garden is published monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Building, Lexington at 43rd, New York, N. Y. Subscriptions for the ~~United States~~ Canada, Porto Rico, Hawaii and the Philippines, $4.00 a year in advance.

Vol. No. 58 No. 2

It's easy to create such charming rooms with Kittinger Furniture » »



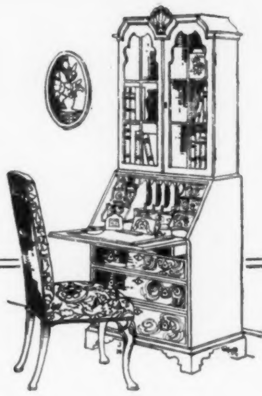
A FEW pieces added occasionally to each room in your home . . . replacing furniture that has long passed its usefulness and charm . . . brings new dignity and heirloom beauty within the reach of modest incomes.

KITTINGER faithfully reproduces many genuine old pieces . . . creates modified designs of authentic Period influence to meet present-day comfort with luxury.

You will find a wonderful new satisfaction in choosing from over seven hundred pieces in the Kittinger Line of harmonious Period design . . . from hall, through living room and dining room, to bedroom. There are also many distinctive pieces for the executive office, apartment, club and hotel.

A cordial welcome awaits you here

You will be well repaid with a visit to our nearest showroom . . . with your decorator or dealer if you desire . . . that our representatives may help you in a more careful selection within your means. In New York—at 205 East 42d St.; in Chicago—at 433 East Erie St.; in Buffalo—at Factory Showroom, 1893 N. Elmwood Ave.; and in Los Angeles—at Factory Showroom, 1300 S. Goodrich Blvd. For current literature, address Kittinger Company, Dept. 106, North Elmwood Ave., Buffalo, N. Y.



A CORNER in your own living room can reflect new atmosphere for your entire home by grouping such pieces as this Duncan Phyfe octagonal table in solid mahogany . . . and an occasional chair and sofa in the style of Chippendale—all hair-upholstered—solid mahogany frames.

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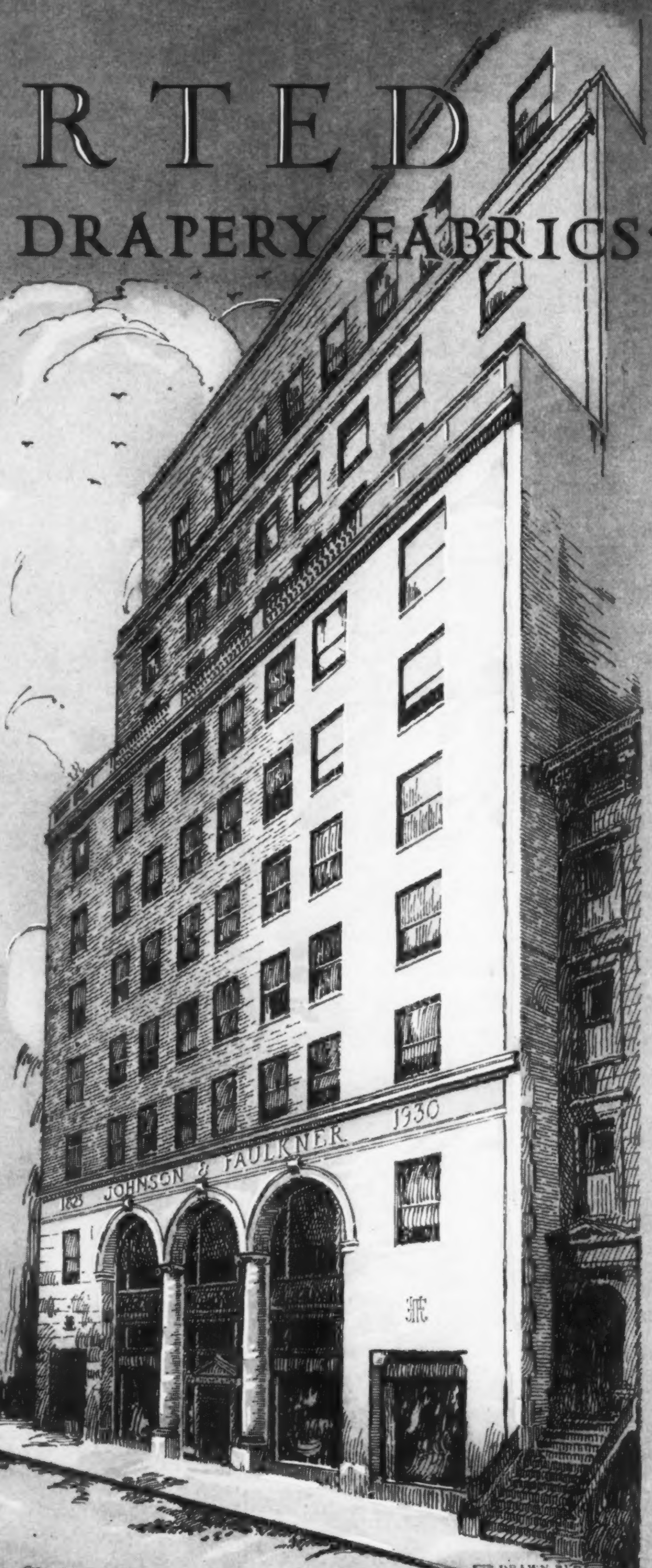
Furniture
BUFFALO
1866

KITTINGER
Distinctive Furniture



IMPORTED

UPHOLSTERY *and* DRAPERY FABRICS

Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, conveniently situated on Fifty-third Street, just west of Park Avenue in New York. ▲▲ Every detail of this building has been designed for the special purpose of presenting decorative fabrics in the most modern and convenient manner. ▲▲ Here one may inspect, under ideal conditions, a comprehensive display of faithful reproductions of antique tapestries, brocaded silks, damasks, embroideries, as well as printed linens and other quality textiles. ▲▲ Indeed, one will find in the new showrooms an almost unlimited choice in the selection of any type of decorative fabric that may be desired.

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Established 1823 (NEW ADDRESS) *Wholesale Only*

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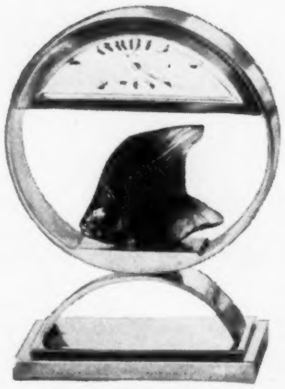
Fifth Ave., at 34th St. ✣ Telephone: MURray Hill 7000

Panel clock for mantle. Dial is a hand-painted reproduction of an old tapestry. Mounted on green-and-black marble base. 15-jewels, 8-day movement $1250.00



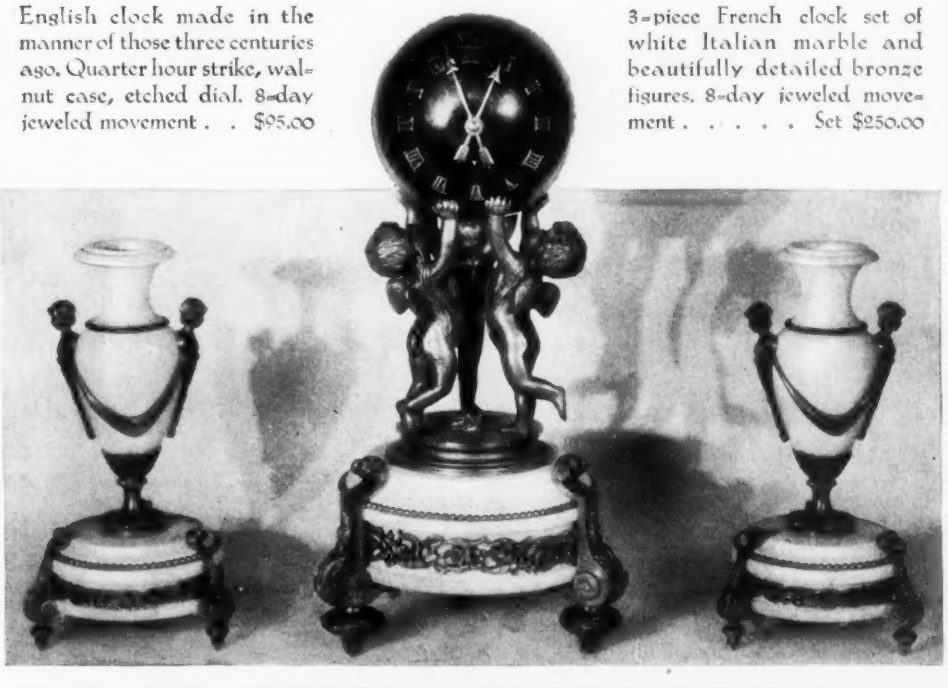
Desk or boudoir clock with ruby crystal fish ornament. Nickeled frame. 15-jewels, 8-day movement . . $97.50

CLOCKS

That Add Beauty To The Fleeting Moments

A clock is symbolic of your wish for long life and happiness when you present it as a gift. For yourself, it strikes an animated note in the decorative setting. To all who behold it, it can be a thing of artistic creation and notable performance. Altman clocks are widely famed.

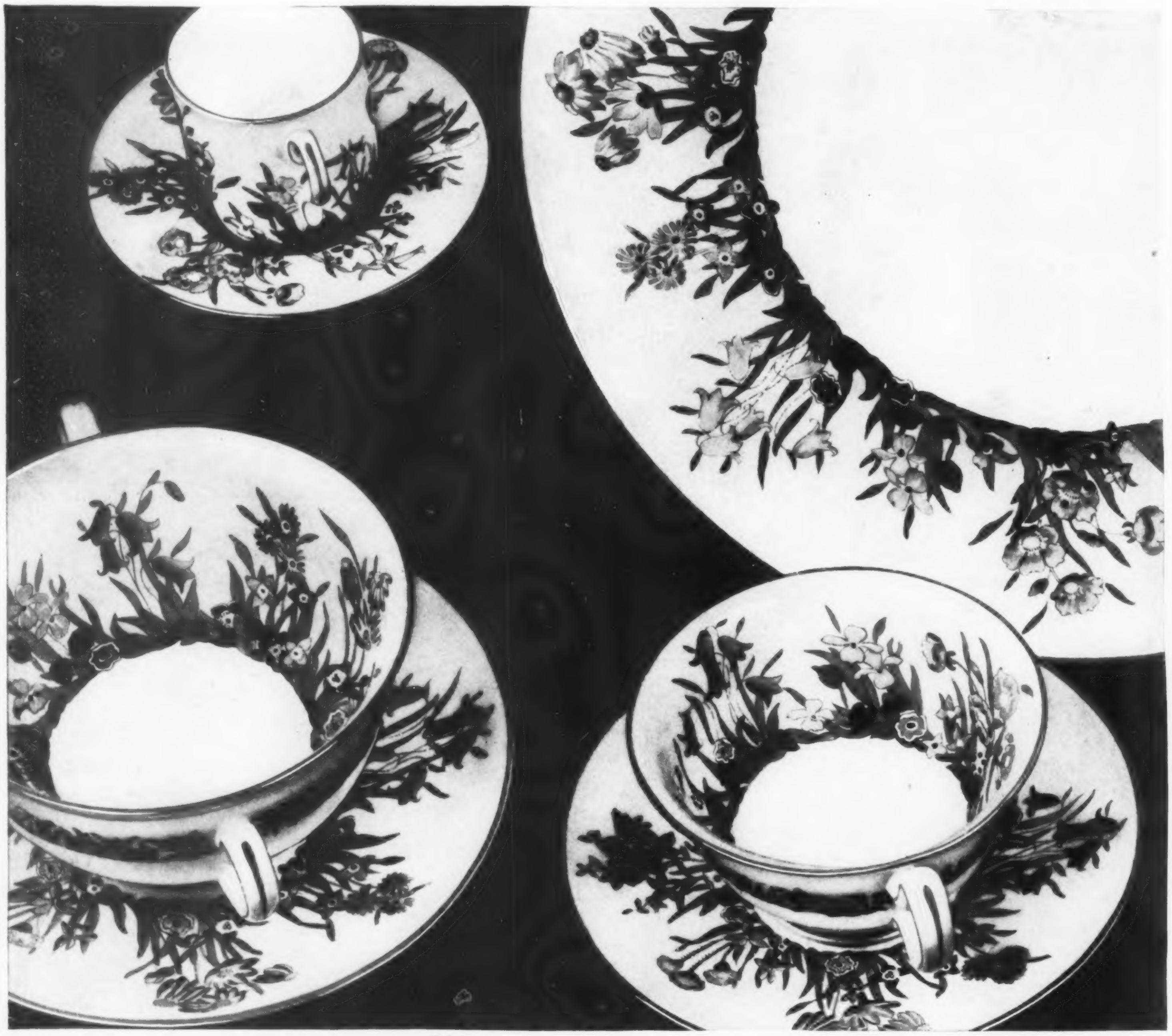
English clock made in the manner of those three centuries ago. Quarter hour strike, walnut case, etched dial. 8-day jeweled movement . . $95.00



3-piece French clock set of white Italian marble and beautifully detailed bronze figures. 8-day jeweled movement . . . . . Set $250.00

CLOCKS
FIRST FLOOR

WEDGWOOD



Prairie Flowers

IN this new pattern—in bone china—has been produced the first Wedgwood design from an entirely American inspiration. ✕✕ For its creation, the artist traveled to the West to see one of America's glories—the wild flowers of the plains and prairies in the early Spring. ✕✕ Here, indeed, he found a new enchantment, scarcely to be equalled in the whole world; this he has happily symbolized in Wedgwood's latest design—*Prairie Flowers.*

Upon request we shall be pleased to send you a copy of our illustrated booklet.

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is one to linger over and enjoy!

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An interesting group—very varied—naive early American simplicity, early Italian elaboration, 18th century classicism, the gracious French and English periods at their best.

THE Corner Shop mirrors, both Collectors' Pieces and reproductions, are brought from abroad. Our aim has been to offer practically every type of mirror for every type of home and we think we have achieved it. Come and see if you think so too!

Photographed above: An Italian mirror carved and gilded, $198.00

A charming French trumeau, $119.00

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34th Street and Broadway
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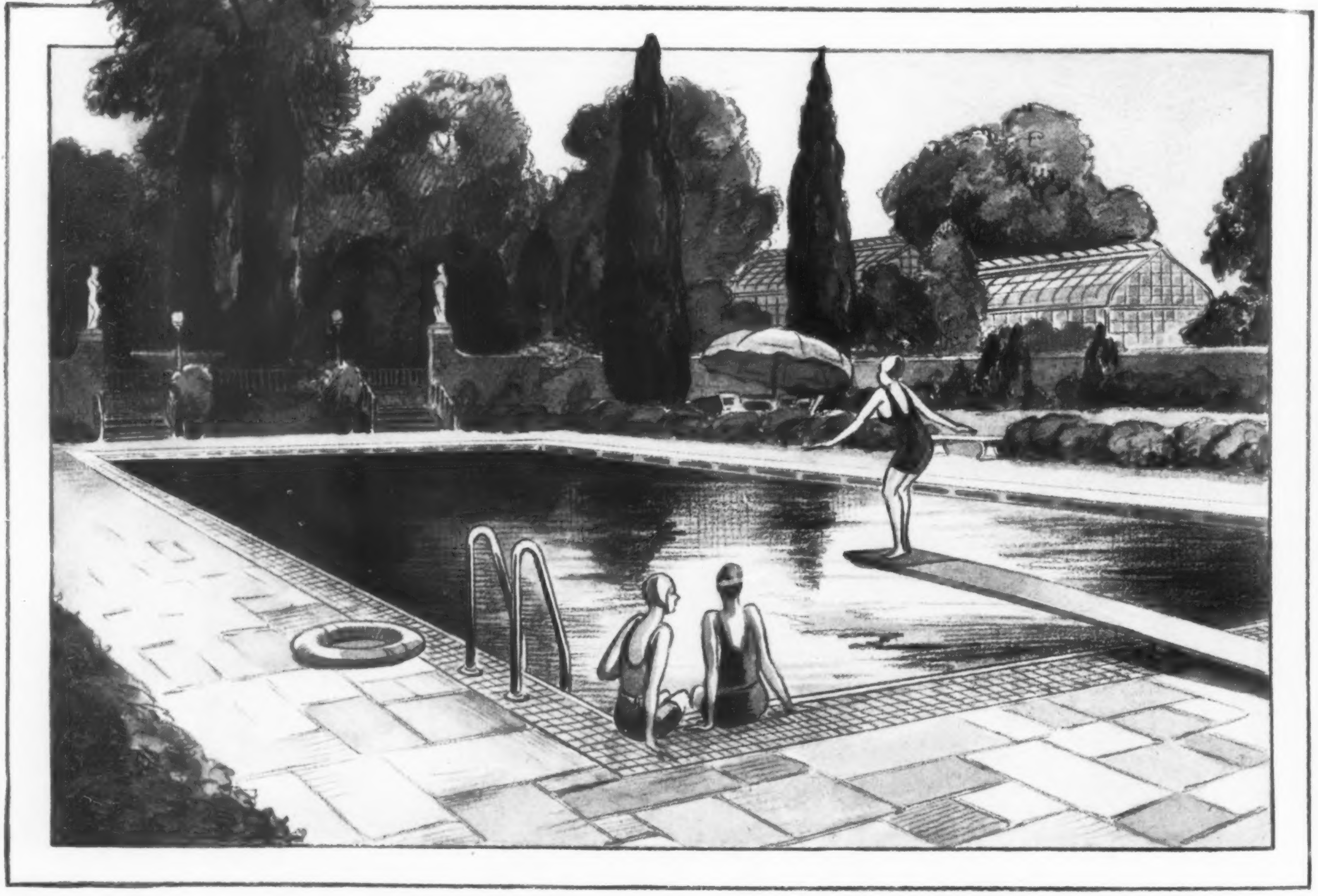
For those who e



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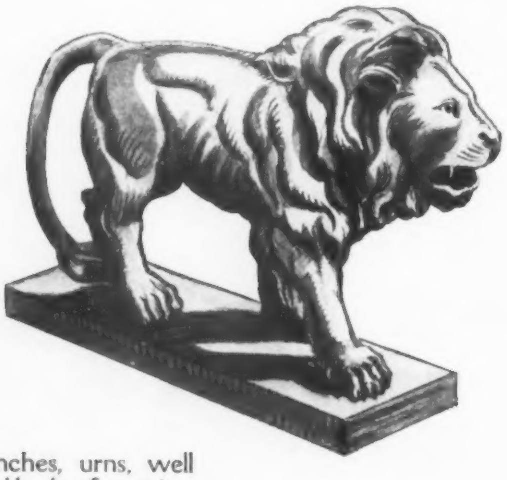
Our Department for Tiling has installed some three hundred indoor and outdoor swimming pools in the United States and Canada, using tile especially manufactured for us for this purpose.

We also specialize in tiles for Sun Parlors, Loggias, Terraces and Bathrooms, and have had long and varied experience in the actual execution of this special work. Our staff of experts is at your service, and we are ready at any time to consult and advise on work required. You are invited to communicate with us direct, or through your Architect or Decorator.



Seats, benches, urns, well heads, bird baths, fountains, sun dials, columns, statues,

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

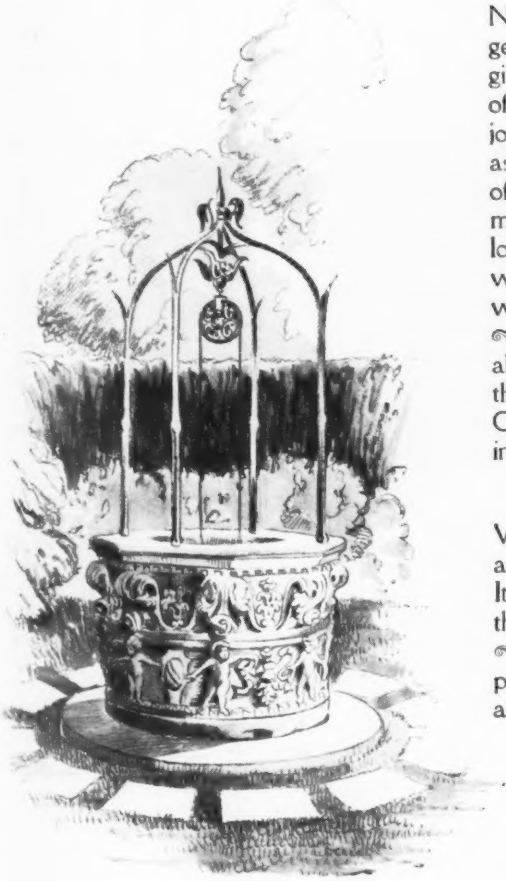
enjoy life to the full ~~~ at play and in repose

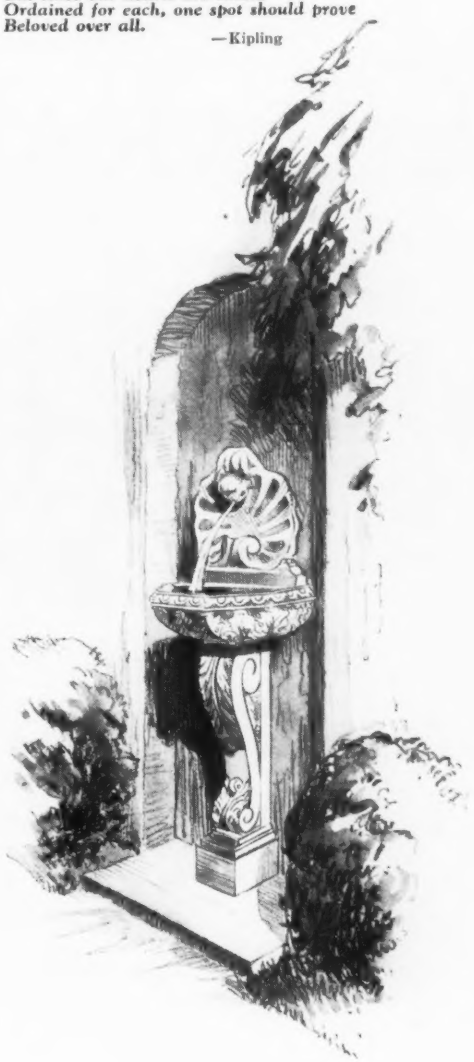
God gave all men all earth to love,
But since our hearts are small,
Ordained for each, one spot should prove
Beloved over all.
—Kipling

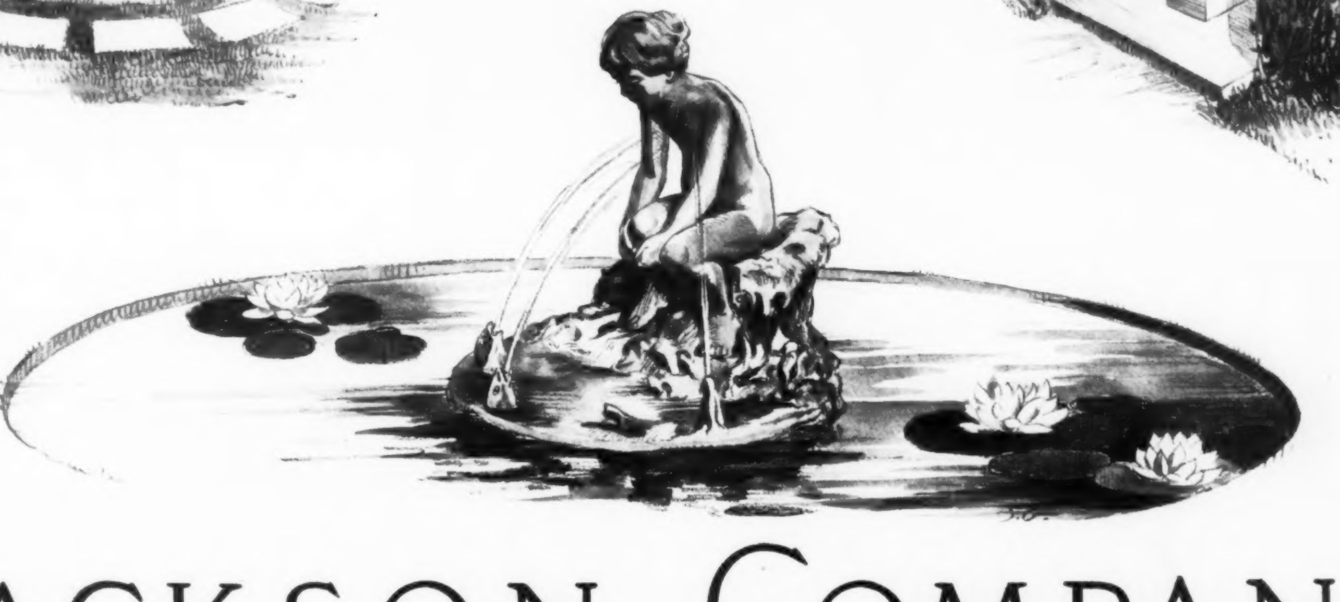
ONE spot, beloved over all . . . *your* garden! Whether it be large or small, the secret of its charm is in how skilfully you complement the bounties of Nature with the beauties of human creation. ❧ For generations it has been our privilege to cooperate in giving to the gardens of our patrons, that atmosphere of charm and distinction that contributes to the full joy of living ❧ Indeed, taste and appropriateness are as important in garden fitments as in the furnishings of a home—while lack of ornamentation is felt as much in a garden as it is in a room. ❧ Thus it follows that suitable and ornamental pieces for the well-considered garden should be carefully chosen with a view of expressing one's own individuality. ❧ This may be done in two ways: either by personally exploring the Old World hiding places that may thus disclose the indescribable charm of Old World Gardens; or by relying on our years of experience in garnering these treasures for you.

❖ ❖

We offer a fascinating variety of hand-hewn marble and stone furniture imported from garden-loving Italy—each piece destined to enrich and embellish the garden of some distinguished American home. ❧ If you cannot come, write us so that we may proffer suggestions and send photographs of available pieces. Address us at New York, Dept. HG.







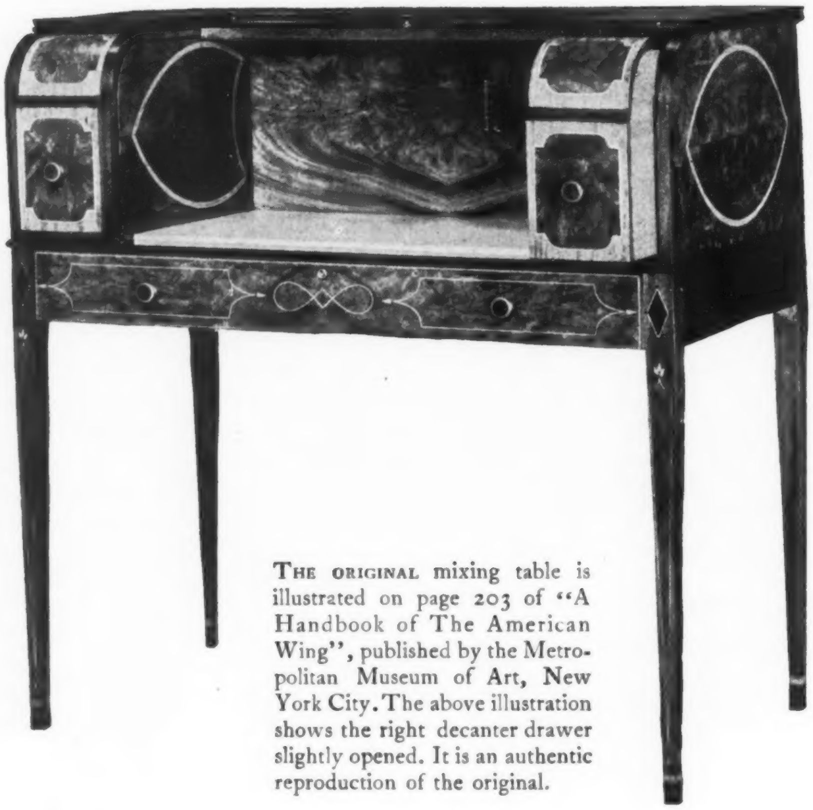
JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

HAPPILY *Reminiscent* is this CHARAK MIXING TABLE

THOMAS SHERATON—born in 1751—was the last of the great English woodworking designers. His furniture is noted for lightness and grace obtained by an harmonious and perfectly proportioned combination of undeviating lines. Sheraton built the first roll-top desk and, incidentally, the first twin beds.



THE ORIGINAL mixing table is illustrated on page 203 of "A Handbook of The American Wing", published by the Metropolitan Museum of Art, New York City. The above illustration shows the right decanter drawer slightly opened. It is an authentic reproduction of the original.

THE hospitality of Colonial Days is delightfully suggested by this beautiful mahogany mixing table. Its marble top and decanter drawers bespeak a design thoughtfully evolved for a particular use; the tamboured roll-top is a delicate bit of complicated construction. The original, which is now in the Metropolitan Museum of Art, formerly graced a fine old Baltimore mansion. The Charak piece is a faithful reproduction in every respect. ★ ★ See the opposite page for list of stores where the Charak mixing table may be seen. ★ ★ Charak manufactures an extensive selection of authentic reproductions of Early American Furniture for living room, bedroom, diningroom and hall.

CHARAK FURNITURE COMPANY, INC. — BOSTON, MASS.

DEALERS LISTED BELOW DISPLAY THE *Charak* MIXING TABLE

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Hawkins-Israel Co., Inc.—Birmingham

CALIFORNIA
City of Paris—San Francisco
A. F. Marten Co.—San Francisco

Guy Brink
1035 E. Green St., Pasadena

Penn Furniture Co.
130—2nd St., San Mateo

CONNECTICUT
The Thompson Shop, Inc.
32 Elm St., New Haven

C. Funk & Son, Inc.
11 Prospect St., Bristol

Wayside Furniture Shops
Milford Turnpike, Milford

Greenwich Electrical Co.—Greenwich

G. Fox Co.—Hartford

DELAWARE
Elwood Souder Sons & Co.
9th & Orange Sts., Wilmington

DISTRICT of COLUMBIA
Woodward & Lothrop—Washington

ILLINOIS
Marshall Field Co.—Chicago

Beyer-Marshall Co., Inc.—Peoria

INDIANA
Sander & Recker Furniture Co., Inc.
42 S. Meridian St., Indianapolis

KENTUCKY
Dant Bros
1317-19 Bardstown Rd., Louisville

C. F. Brower & Co.—Lexington

LOUISIANA
Marc Antony
1432 St. Charles Ave., New Orleans

Johnson Furniture Co.—Shreveport

MAINE
Bangor Furniture Company—Bangor

MARYLAND
John C. Knipp & Sons
343 N. Charles St., Baltimore

MASSACHUSETTS
R. H. Stearns Company—Boston

Schervee Studios
665 Boylston St., Boston

John H. Pray & Sons Co.
646 Washington St., Boston

Wm. Leavens & Co., Inc.
32 Canal St., Boston

Forbes & Wallace, Inc.—Springfield
Red Lion Shop—Springfield
Bostock Furniture Co.—Taunton
Robert E. Wesson, Jr.—Worcester

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The New England Furniture & Carpet Co.—Minneapolis

MISSOURI
The Lammert Furniture Co.
911-919 Washington Ave., St. Louis

Robert Keith Furniture & Carpet Co.
13th & Baltimore Ave., Kansas City

NEW JERSEY
Shultz & Behrle
1001 Broad St., Newark

Aslanian Bros., Inc.
Harrison St. at Central Ave., East Orange

Lane Studios
41 Church St., Montclair

John Humm
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Wm. J. Convery Sons & Co.
129 N. Broad St., Trenton

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Wm. M. Whitney Co.
43 N. Pearl St., Albany

Willert Shop, Inc.
244 Fulton Ave., Hempstead

Henry King's Sons—Patchogue

Weisberg's, 589 Main St., New Rochelle

E. M. Allewelt
416 S. Salina St., Syracuse

Robert J. Rappert, Inc., 315 S. Broadway, Yonkers

NORTH CAROLINA
Thomas—Yelverton Co.—Wilson

W. T. McCoy & Co.
423-425 S. Tryon St., Charlotte

Harllee Equipment Co.—Winston-Salem

OHIO
Halle Bros.—Cleveland

The A. B. Closson, Jr. Co.
112 West Fourth St., Cincinnati

The M. O'Neil Co.—Akron

John P. DeCamp Co.
1322 Sycamore St., Cincinnati

PENNSYLVANIA
John Wanamaker Philadelphia
Boggs & Buhl, Inc.—Pittsburgh
Watt & Shand, Inc.—Lancaster
Pomeroy's, Inc., 4th & Market St., Harrisburg
Huff Music Store, Main & Market Sts., Bethlehem
Troup Bros., 8 N. Market Sq., Harrisburg
Summy & Werner—Allentown

RHODE ISLAND
Jos. Marcus Co.—Providence
Ribner's Wayside Furniture Shoppe—Westerley

TENNESSEE
Period Furniture Co., 2410 West End Ave., Nashville
Boggs-Rice Co.—Bristol

TEXAS
The Cave Co., Inc.—Houston
Fakes & Co., Inc.—Fort Worth
The Cave Co., Inc.—Beaumont

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COLONIAL
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ALSO new and useful suggestions calculated to strike a lasting impression of CHARAK REPRODUCTIONS
Printed for Limited Distribution

Upon request, we shall be pleased to send you a copy of The Charak Primer—a very interesting little book, telling the *"story of Colonial Furniture in the American Home"*.

CHARAK FURNITURE COMPANY, Inc.

Faithful Reproductions of
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W.E. BROWNE DECORATING CO.
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ATLANTA

ANTIQUES—INTERIORS—REPRODUCTIONS

COMPOSING A LOVELY ROOM

Persons who value true beauty in a room grouping, but who are inclined to worry about securing a spirit of harmony in all the units which compose a lovely room, will enjoy discussing their problems with Ruder. We urge selections now, at sale prices, for Fall delivery.

RUDER
16 E. 52nd St., N. Y. C.

THE modern household requires its electrical fixtures to be numerous and conveniently located, and to this end the various stores are showing accessories which permit the operation of two or three electrical appliances where only one was formerly used. For example, by means of multiple tap devices it is possible to operate a toaster, percolator and one of the new egg boilers in a room equipped with only one available outlet. These devices set flat upon a table and the various plugs are fitted in. Two portable fixtures, each having four outlets, are shown in a mottled marble effect and in a blending of black and scarlet. The plugs are made to harmonize. Another fixture is conical in shape and the plugs can be tapped in at any point by merely inserting the prongs into two parallel grooves which circle the cone. Available in a color combination of black and red.

A colorful and practical addition to the breakfast table is a device with a clock mechanism which will assure you of having eggs cooked or coffee "perked" just the right number of minutes. The plug attached to this feature is cut into the electric outlet and then the plug from percolator or egg-boiler is set into the timer. An adjustable lever starts the current and controls the number of minutes it is to run. Two outlets are provided, one operated from the clock mechanism and the other independent. The case is moss green and designed along modernistic lines.

Bakelite has been used for all these devices. One of the best insulators against electricity, bakelite is incapable of corrosion and its appearance is colorful and lustrous.

FOR the many who enjoy informal buffet suppers Ovington is offering Sunday night supper trays, of a lacquered metal in a wide variety of colors, including orchid, yellow, gold, peach, red, orange and two shades of green. The trays are twelve inches wide and seventeen inches long, and come in sets of four or eight. Accompanying each is a fringed doily and napkin set in a harmonizing color with a checked or an appliquéd fruit design.

OF a similar appearance to the above is the invalid's bed tray, for either child or adult. These are long enough to reach almost across a single bed and are mounted on short

WALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
526 Madison Ave., New York City
Telephone Plaza 5644

Rattan terrace or garden Chair—swung in coral or green waterproof fabric, $28.50. Hand wrought Iron Table, $22.

Baphi Inc

Permanent exhibition of unusual Furniture for Sunroom and Garden.

COMPLETE INTERIORS
for TOWN and
COUNTRY HOMES

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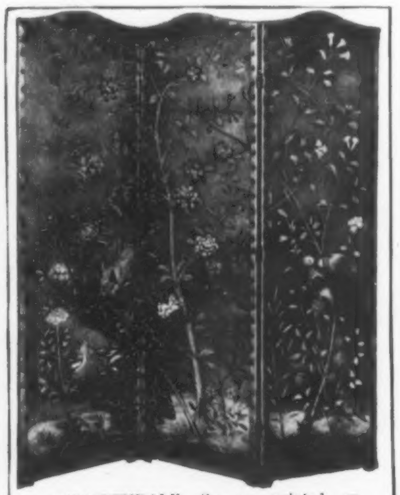

CHIPPENDALE Screen, painted on leather. Will add character and personal charm to any room. We also have many other beautiful creations on real and imitation leather in the "finest collection of screens in the country". Catalogue "H" gladly sent on request.

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540 MADISON AVE., NEW YORK, N. Y.
Between 54th and 55th Streets

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MARIO DI ZOPPOLA
& COMPANY, INC.

CONSULTANTS

We build or remodel Country Houses, provide architectural plans and specifications, secure bids from reliable contractors, supervise the whole building process, decorate and furnish the interiors, plan landscaping and direct the planting of gardens. ◆ ◆ ◆ ◆ ◆

14 EAST 75th STREET · NEW YORK CITY
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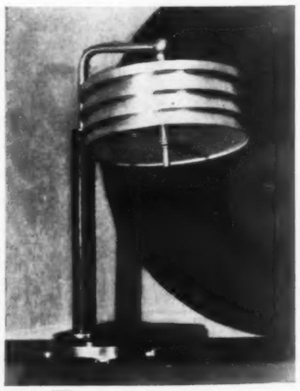

DESK Lamp, dull chromium base, formica trim. Rubber shaft. Tilting metal shade, opal glass bottom.

Ask to see Nessen Lamps at your favorite shop or decorator's or write for information to

NESSEN STUDIO, INC.
151 E. 38th Street
New York City

DIRECTORY OF DECORATION & FINE ARTS

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Prices Greatly Reduced

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Valances, Hooked Rugs

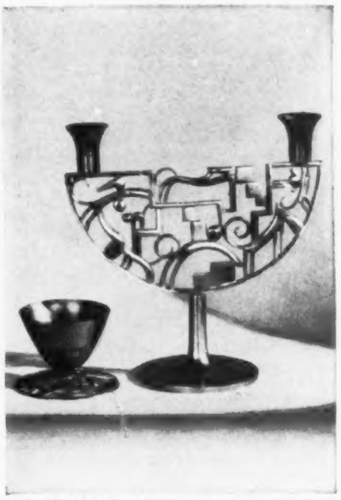
Authentic reproductions of old designs woven in the mountains of Virginia. COLONIAL WING CHAIRS, "CROW'S NEST" TABLES.

Write for free booklet giving historics of the old designs.

LAURA H. G. COPENHAVER
"Rosemont" Marion, Virginia

legs which, to economize storage space, are removable. A blotter top is provided that it may also serve as a writing table. There are sections on top of the tray in which cigarettes or water glasses may be kept. If the tray is being used by a child, paste jars and brushes and the like may be put in these sections.

MARY RYAN is showing kitchen ensembles that are bound to bring additional charm to even the gayest of kitchens. The set consists of a tin waste basket, a cover for cake, a tray, and a wooden jar to keep cookies or biscuits fresh. The last is built along the lines of the old-fashioned cookie jars of fond memory. Such a wide selection of color combinations is available that practically every kitchen, no matter what its color scheme may be, can be outfitted with an appropriate set. The schemes on display include black with a red polka dot, blue with white, yellow or green dot, green with an orchid dot, and a number of others.



Candlestick No. 2078 (chromium plated) $9\frac{1}{2}$ inches high $18.
Ash Tray No. 2492 or finger bowl (chromium plated) $10. each

RENA ROSENTHAL
520 Madison Ave., New York
Southampton, L. I.

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A pair of original Louis XV Bergère Chairs covered with antique tapestry.

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Hangings Antiques

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Distinctive garden ornaments of Pompeian Stone, Lead, Terra Cotta and Marble will be found on exhibition in our Studios.

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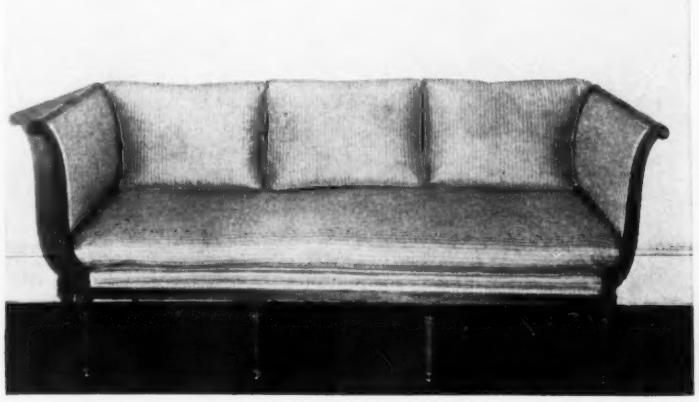
Large or small—wide or narrow—unpainted or finished to conform to any decorative scheme

Hearthstone's comprehensive catalog of attractive furniture mailed for 10 cents.

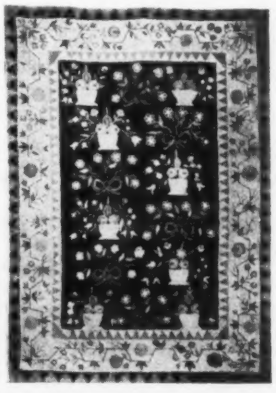
HEARTHSTONE
FURNITURE COMPANY, INC
224 East 57th Street New York



DIRECTOIRE DAY BED. LENGTH 6′ 6″, WIDTH 2′ 4″, HEIGHT 2′ 10″

DIANE TATE AND MARIAN HALL INC
801 MADISON AVENUE · NEW YORK
Old English and French Furniture

CHARMING



Percellen Hooked Rugs

Authentic copies of fine old rugs, or the faithful execution of your own ideas.

Hand-hooked at our Studio

Alfred P. Porter
Cedar Swamp Road
Glen Head, L. I.

DIRECTORY OF DECORATION & FINE ARTS

A distinctly individual linen or blanket cabinet

Linens and blankets are lovely things! Now they can be charmingly revealed through the glass front drawers of this cabinet. And it is easy to locate any one thing quickly. The pull out shelf at the top is a handy accessory. Finished in any color with any design desired hand painted by an experienced and artistic hand.

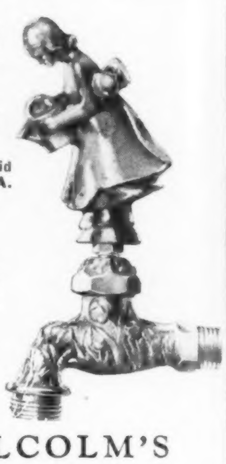
From the Original Closet Shop

The CLOSET Shop
MRS. GEORGE HERZOG
780 MADISON AVENUE, NEW YORK
RHINELANDER 3440

COMING out of the kitchen and into the garden, we find another pleasant offering at Mary Ryan's shop, consisting of a kneeling pad and a watering can. The pad is made of solid green rubber about a half inch thick decorated in waterproof paint, with an all-over daisy design. The watering can is modeled after the French watering cans, and is decorated to match the pad. One particularly attractive set comes in a color combination of green and white.

THE lover of rare objets d'art will be interested in the old Chinese panels that are available at Charles R. Gracie's shop. These may be converted into screens or used as wall panels. One set of eight, about eight feet high, is made up into two four-fold screens to be used on either side of a doorway between the living and the dining room. A low screen, intended for use around a chair to prevent a draft, is decorated with 18th Century antiphonies out of an old psalm book. Japanese lacquer screens of rare interest and design are

Mistress Mary Garden Fauce



An original touch for your garden this faucet—finished in gold bronze or antique green—with standard fittings.

Postage prepaid anywhere in U. S. A.

$8.00

A folder showing other unusual things for the garden will be sent upon request.

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Unusual Decorations for the House and Garden
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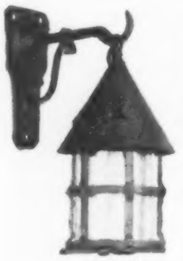
Masters of the Metal Arts

45 East 22nd St., New York
Phone Algonquin 5330



No. 141

No. 141 English-Colonial lantern, made in three different sizes, also with chain for ceiling use, wired complete and furnished with either antique white or amber glass.

Write for prices

We make railings, gates, garden furniture, hardware, lighting fixtures, etc. Estimates gladly given.

Please note our main offices and show rooms are now located at

45 East 22nd Street
(between Fourth Ave. & B'way)

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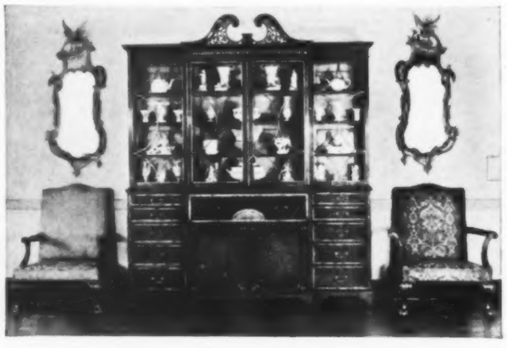

Wing Secretary—83½" wide 100" high—Circa 1760
Pair Chippendale Mirrors—Circa 1770
Pair Chippendale Arm Chairs—Circa 1775

PORTER AND PORTER
625-627 PEACHTREE ST. N. E.
ATLANTA, GEORGIA

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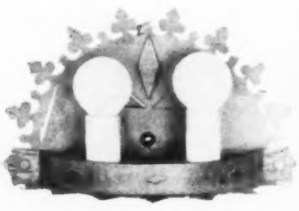

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NO-TARNISH TISSUE

THE DEAUVILLE
Smartly edged with color and delicately hand painted with flowers is the small bedroom suite THE DEAUVILLE. The beds have no foot-boards, but very low posts. The chest and charming little dressing table furnish a small room delightfully. Finished in old ivory edged with green.

The Fine Art

of making lovely chintzes has been extended most graciously to THE VENDEE a chintz by Paul Dumas, Paris, with its graceful groups of sun-ripe fruit and full blown flowers. Occasional brightly feathered birds contemplate the luscious fruit: on five lovely backgrounds. Price $1.65 a yard.

For The Room

whose walls need brilliant color and an arresting design, the scenic wall paper DECOR CHINOIS by Zuber & Cie, Alsace, is the ideal choice. Birds and flowers of strange device are used to form a fascinating pattern of Chinese intricacy.

Illustrations upon request. Can be ordered through your local Decorator or direct from

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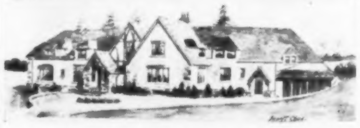
Sole American Agents for ZUBER & CIE, ALSACE, *and* PAUL DUMAS, *Paris*

PLANS



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GALLOWAY POTTERY

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to be seen along with some fine old wall paper screens suitable for 18th Century French and English rooms. An unusual collection of old brocades, maps and prints affords plenty of material for screens of all types.

THE Screen Shop features every type of screen but leather, although leather is used for bindings and hinges when desired. All the screens in this shop are so finished that they are waterproof, washable with soap and water, and practically indestructible. Turquoise blue silk moire with a printed stylized flower design makes an attractive screen for a bedroom furnished in the contemporary manner. Painted marine views form excellent themes for a screen in the boy's room, as do also designs picturing air adventures. A black screen with brilliantly colored birds, flowers and fruits is suggested for a Chinese Chippendale room. Attractive screens for children's rooms are painted in soft colors with applied Mother Goose motifs.

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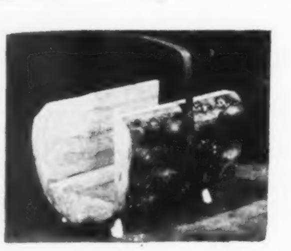

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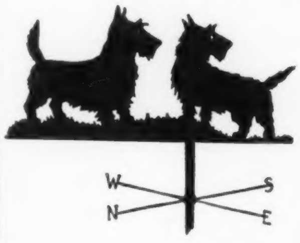

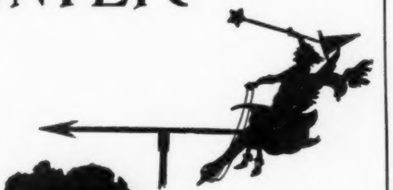

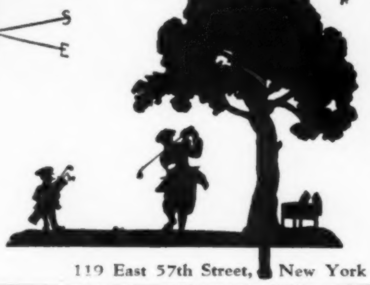

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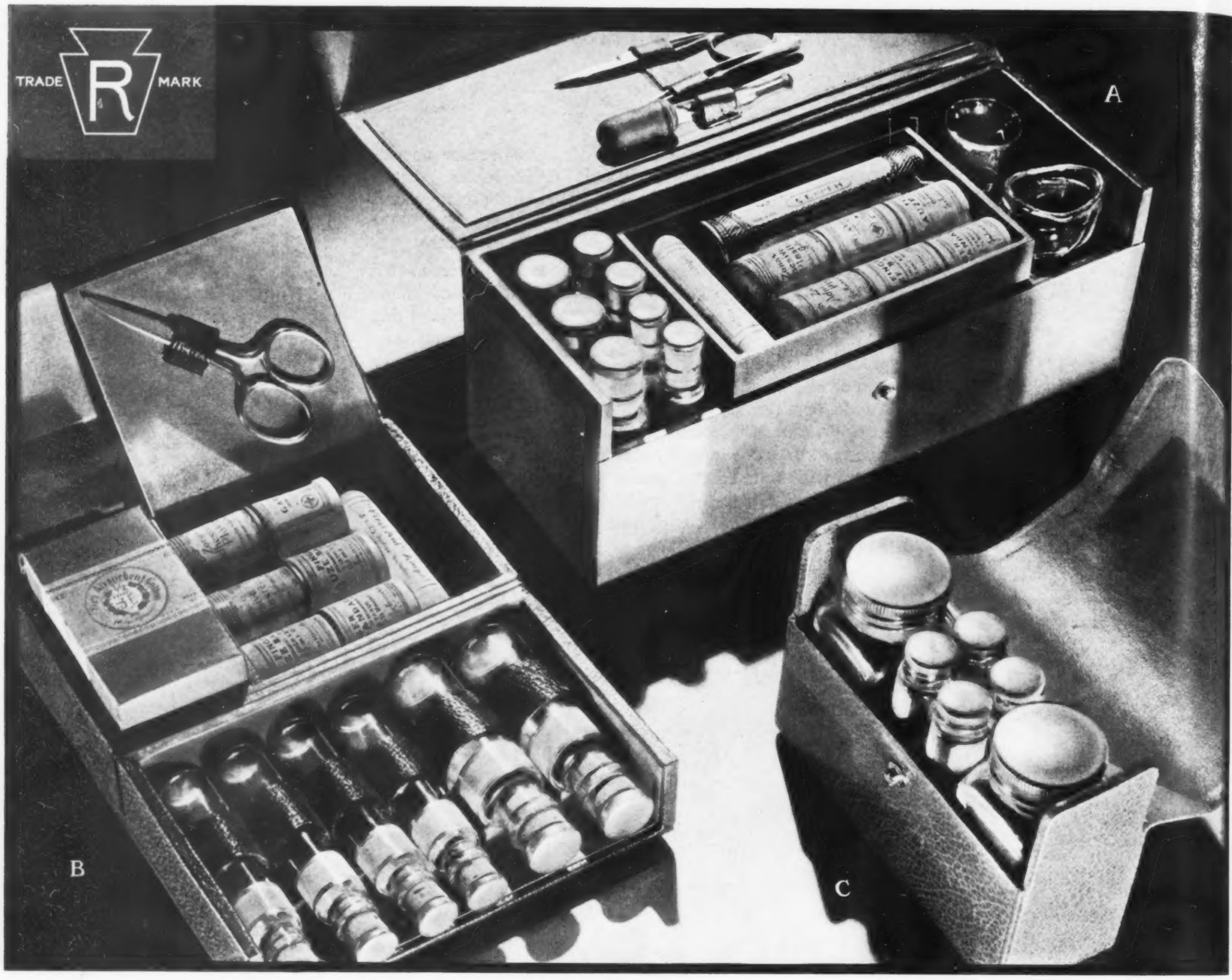

A . . . a first-aid kit, in brown or black cowhide, which contains adhesive tape, absorbent cotton, bandages, mustard plasters, a measuring glass, an eye bath, an eye dropper, tweezers, and glass bottles of various sizes.

B . . . a first-aid kit, in black elk-grain leather, lined with scarlet leather. The case contains bandages, absorbent cotton, adhesive tape, iodine, scissors, and six stoppered glass vials of various volumes. The case may also be had in brown leather, in other sizes.

C . . . a medicine bottle case, in colored ecrase leather, containing two large and four smaller bottles with nickel tops. The case may be had in a variety of colors.

SOME TIME YOU MAY NEED TO BE DOCTOR

IT ISN'T simply a matter of being prepared . . . though troubles *are* apt to come when least we expect them. But common sense and consideration for other people would seem to imply, especially when one is traveling, that ordinary medical precautions should be taken.

In a moment of emergency . . . a ragged cut . . . a burn . . . perhaps a serious fall . . . there is comfort in knowing that antiseptics, clean bandages, and adhesive tape lie within easy reach. Even administered by unpracticed hands, they bring relief and peace of mind until a doctor can attend . . . and not infrequently, prevent a critical illness.

For people of taste and judgment as well as foresight, these requisites are assembled in cases of fine leather. And the selection of the best cases is simplicity itself . . . for upon each one is to be found a tiny golden keystone R. That imprint, placed upon all articles of fine leather manufactured by C. F. Rumpp & Sons, Inc., is a symbol of high integrity.

This establishment, in eighty years, has not attempted to make any but the best leather goods. It was the conviction of the founder that the finest materials, and only the finest, should be employed . . . that each piece should reflect the consummate artistry of those who worked upon it. In a very real sense, his beliefs are upheld by members of the same family, now actively engaged in the direction of the firm.

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By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

McClelland Barclay

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BODY by FISHER

CADILLAC · LA SALLE · OLDSMOBILE

Buick · CHEVROLET · Marquette

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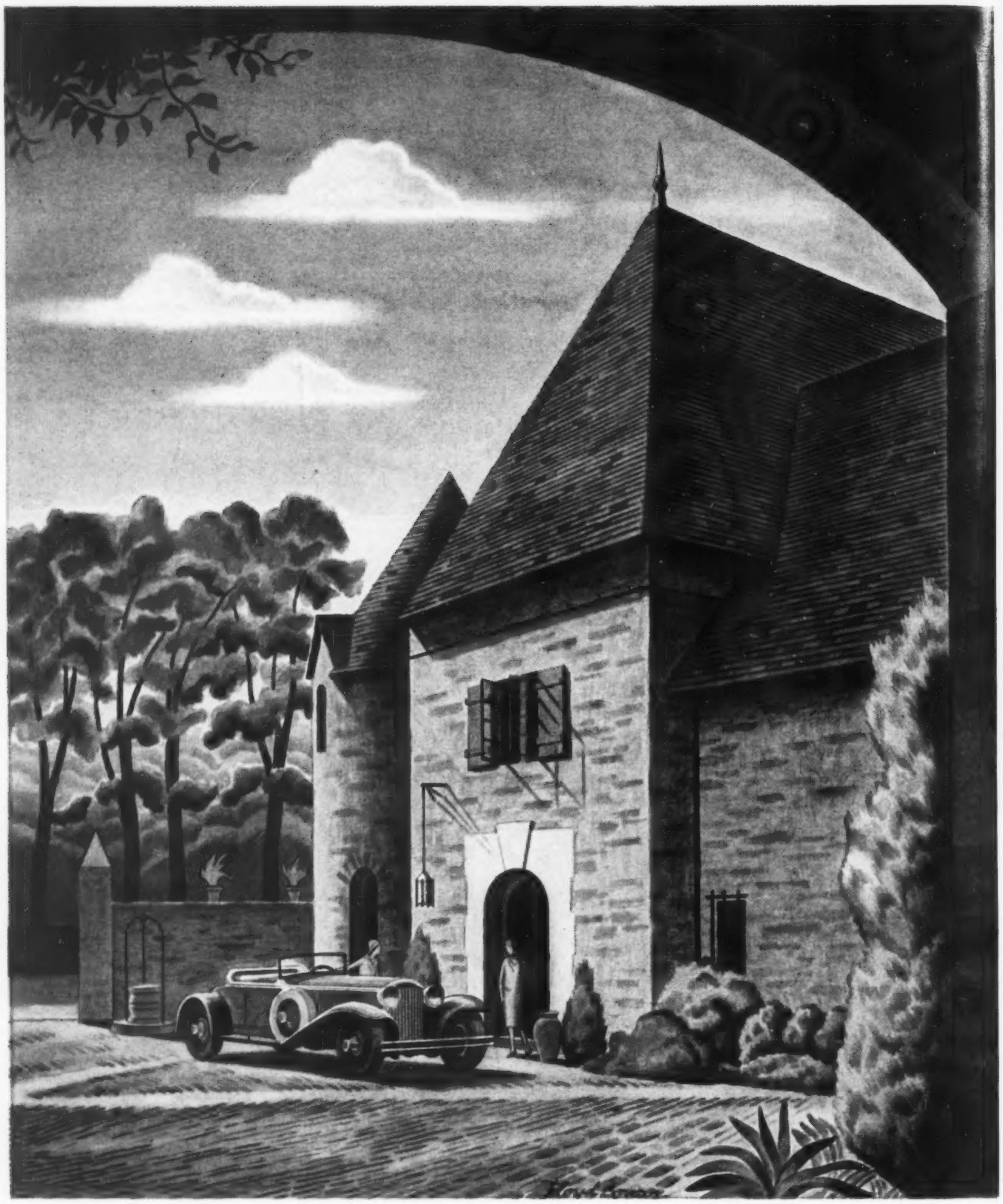
PREFERENCE of motorists for Body by Fisher is the result of an appreciation of the finer quality and craftsmanship which have grown out of a quarter-century of body building. Extra values in Fisher Bodies include such features as Fisher wood-and-steel type of construction, unrivalled for durability and quietness; more costly upholstery comparable to that used in finest furniture, and fittings as tastefully fashioned as period silverware. In addition, such exclusive features as the Fisher adjustable driver's seat, Protectalok door handles and the Fisher non-glare vision and ventilating windshield assure utmost comfort, convenience and safety. You do not need to sacrifice body quality in the car you buy, because in every price field these extra values are offered in General Motors cars—the only cars with Body by Fisher.



That a colorful tile roof vastly enhances the attractiveness of a home is brought out by this French-type residence at Philadelphia. Its architects, Tilden, Register and Pepper, used IMPERIAL Brittany Shingle Tiles in place of the dull, drab roofing material so often seen on French and English houses in this country. Thus instead of being cold and somber, it is cheerful and inviting. IMPERIAL Tiles are not only the most attractive but the most authentic roof for dwellings of French, English and Mediterranean architecture.

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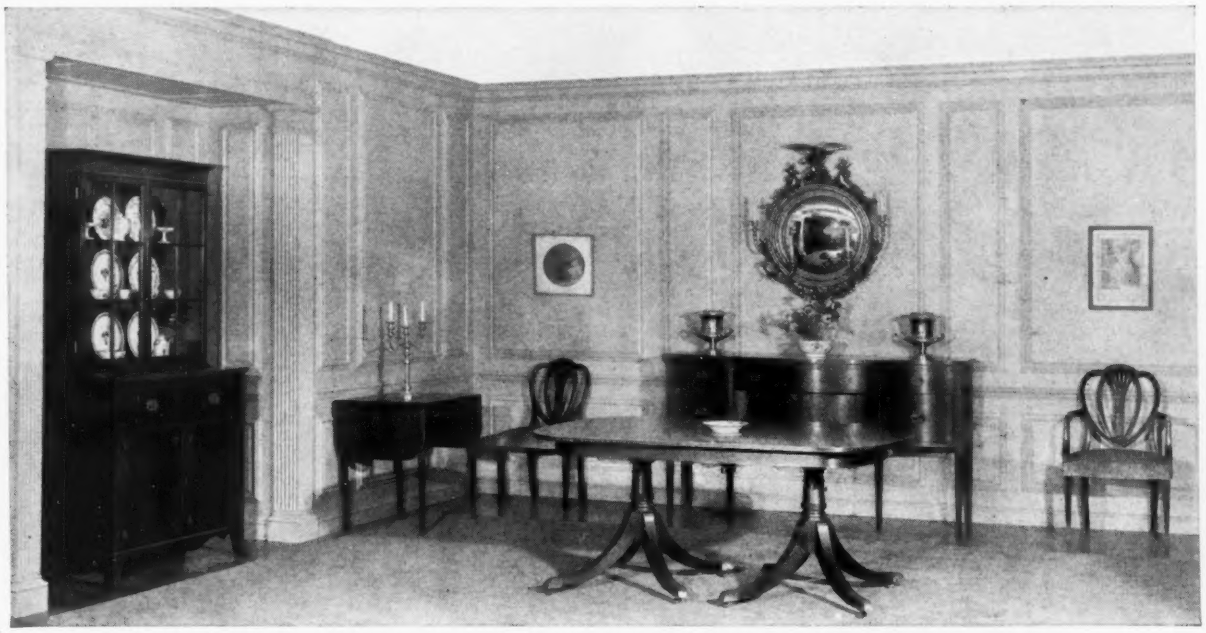
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



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The Fascination of Old Furniture Retained in Kensington Designs

THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings, and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well-defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can be expressed only by craftsmanship.

It is the distinction of Kensington Furniture that it retains the charm and the decorative quality of the antique because it also is the product of craftsmanship, and because it faithfully interprets and gives life to the spirit of old work in design as well as in execution.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

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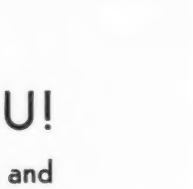

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THE CONDÉ NAST TRAVEL SERVICE

Sleep Under Blankets This August

You leave Grand Central or Back Bay or Market Street or the Union Station in an oppressive swelter . . . it's cooler after Albany . . . then what a thrill to stretch in the crisp Adirondack dawn while the engine is watering at Tupper Lake! Only an hour or two more to Saranac or Placid or Loon, where you'll sleep under two blankets every blessed night of the month! . . . camp, swim, dance; climb Marcy and Whiteface and The Haystack; fish, play tennis and golf; push out through the lake chains on canoe trips, or just rest (if you can, for more than a day, in that vigorous air).

It's the same story for the Catskills and the Poconos. Champlain and Lake George and the Jersey shore offer different settings for play and rest . . . all are at their best in August. A lake or the sea . . . sailing or hiking . . . loafing, or playing the more highly civilized games of golf and tennis . . . New York, New Jersey, and Pennsylvania volunteer a wide range of scenic and sporting possibilities.

Let the hotel listings on this page guide your choice of hotel . . . the best in their districts are listed. Write them for literature, and pick the one that offers the most congenial environment.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. California's exclusive mountain resort. Mineral springs, baths. Golf, swimming, tennis, riding. Bungalows. Booklet on request.

Hollywood

Hollywood Plaza. The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

Pasadena

Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Santa Barbara

El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf. Riding.

Miramar Hotel and Bungalows. Situated on Pacific Ocean. Garden spot of California. Golf. Tennis. Riding. Country Clubs. Executive residential section.

Yosemite National Park

The Ahwahnee. Open all year. Commanding a matchless panorama. Already world-famed for distinctiveness. Riding, tennis, fishing. $10. up. American Plan.

COLORADO

Denver

The Shirley Savoy Hotel. B'way at 17th, in city's center. 400 beautifully furnished rooms. Reasonable rates. Splendid golf course privileges for guests.

CONNECTICUT

Old Lyme

Boxwood Manor. Summer among the birds and flowers, modern inn. Lovely gardens, marvellous food. Bathing lodge on ocean.

Sharon

The Bartram Inn & Cottages. Situated in a typical New England village green. Distinctive, attractive and essentially comfortable. Miss Beatrice M. Fay, Prop

DISTRICT OF COLUMBIA

Washington

The Carlton. 16th at K St., N. W. The most distinctive & perfectly appointed hotel in the Nation's Capital. Rooms $4-$10; suites $15 up.

The Dodge Hotel. (Formerly Grace Dodge Hotel). Continuing same ownership, management, policies of administration and high standard of service.

Wardman Park Hotel. Coolest spot in Washington. 1800 outside rooms. Swimming, tennis, riding, golf. Summer rates. European or American Plan.

MAINE

Bar Harbor

Malvern Hotel. A distinctive home, catering to a refined clientele. Thoroughly modern. Excellent cuisine. Ideal location with all resort sports.

Bethel

Bethel Inn. Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds. Booklet.

Camden

Whitehall Inn. Old New England with attractive modern appointments. June 1 until late September. Ocean, mountains, lakes. Every outdoor sport.

Gerard

Spencer Lake Camps. The ideal vacation. Individual cabins. Meals in general dining room. Our own dairy, gardens, hennery. Excellent fishing. Bklt.

Loon Lake, Rangeley

York Camps. Non-housekeeping summer homes for discriminating families. Outstanding dining room supplied from farm. Rustic modernization. All sports.

Moosehead Lake

Squaw Mountain Inn. "Vacation Paradise". No hay fever. Golf, all sports. Refined, homelike. Excellent cuisine. $6. to $10. day. Phil. Sheridan, Manager.

Poland Spring

Poland Spring House. Maine's foremost resort, open June to Oct. Mansion House, always open. Excellent 18-hole golf. Home of Poland Water.

Portland

Lafayette Hotel. A delightful tourist hotel where friends meet friends en route, and enjoy excellent service at fair rates. European Plan.

York Harbor

Marshall House. Also the Emerson and Cottages. Fire sprinklers throughout. Superb location on ocean and river. Golf, bathing, orchestra, elevators.

MASSACHUSETTS

The Berkshires—Greenfield

The Weldon. (Fireproof.) "The Beautiful Home Hotel". Open all the year. 225 rooms, rate $2.50 up. European. Excellent cuisine. 18-hole golf course. Bklt.

The Berkshires—Lenox

Hotel Aspinwall. In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

The Berkshires—Pittsfield

Hotel Wendell. Accommodating 650 guests. The only fireproof hotel in the Berkshires. A la Carte, Table d'hôte and Cafeteria. V. A. Campbell, Mgr.

The Berkshires—Williamstown

The Greylock. In "The Village Beautiful" at Western end of Mohawk Trail. 200 rooms, 100 baths. Electric elevator. May to Nov. Golf. Tennis. Riding.

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Hotel Somerset. Commonwealth Ave. A dignified home for transient and permanent guests. Central yet quiet. Room with bath $3.50 up. E. P.

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Mayflower Hotel. On the ocean at Manomet Point. Our own golf course, bathing beach & swimming pool. The Mayflower, Hyannis, same management.

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Minneapolis

The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

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Hotel Coronado. Smartly near the centre of things. Distinguished St. Louis visitors almost invariably choose this famous hotel. Four noted restaurants.

The New Jefferson. "Where the world meets St. Louis". An hotel of International Repute. Famous cuisine. 800 rooms with bath, from $3.00.

NEW HAMPSHIRE

Hanover

The Hanover Inn. At Dartmouth College. 100 rooms. 60 baths, elevator. New fireproof addition. Excels in all outdoor sports and good living.

White Mountains—Bretton Woods

The Mount Washington. Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Manager.

White Mountains—Franconia

Peckett's-on-Sugar Hill. Exclusive New England resort famous for its quaint homelike atmosphere and excellent cuisine. Cottages. P. O. Franconia, N. H.

White Mountains—Jackson

Gray's Inn. One of the best family hotels in the White Mountains with select clientele. No hay fever. Open June to October 14. All sports.

White Mountains—Jefferson

Waumbek Hotels. In the heart of the White Mountains. 18-hole golf course. Accommodations for 250 guests. Mark Whitman, Manager.

White Mountains—Sugar Hill

Sunset Hill House. Location unexcelled. All prominent White Mt. peaks visible. Fine links, golf free. Tennis, orchestra, riding. Private baths. Booklet.

NEW HAMPSHIRE (Continued)

White Mountains—Whitefield

Mountain View House. For three generations the summer home of families of culture and refinement. Every outdoor sport. Attractive modern appointments.

NEW MEXICO

Santa Fé

The Bishop's Lodge. Finest mountain resort. Horses, Golf, Outdoor Sports. Cliff Dwellings. Indian Pueblos. Dry healthful climate. Homelike atmosphere.

Hacienda de Los Cerros. An all-year mountain resort. Tennis court, saddle horses. Cadillac and Lincoln motors. On outskirts of historic Santa Fé.

NEW YORK

Long Island—Bellport

Wyandotte Hotel. On-The-Bay. Since 1880, one of Long Island's foremost and comfortable hotels, modern and homelike. Golf, outdoor and water sports.

New York City

Great Northern Hotel. 118 West 57th Street, midway between 5th Avenue & Broadway. French cuisine. Rooms $3.50 to $5.00. Suites from $6.

Hotel La Salle. Thirty East 60th Street. A dignified quiet place of residence for permanent and transient guests. Centrally located.

Hotel Lincoln. 1400 rooms, modernistic decorations. Thirty stories of sunshine. Rates $3. to $3.50 per person. Eighth Avenue, 44th to 45th Streets.

NEW YORK (Continued)

New York City

The Parkside. Eighteen Gramercy Park South. A residence hotel for men and women. Overlooking Park. Moderate rates.

Old Forge

Bald Mountain House. 3rd Lake—Fulton Chain. 37th Season. Fifteen minutes from two golf courses. June to October. P. O. Old Forge, New York.

OHIO

Cleveland

The Alcazar. Conveniently located on the Heights. All rooms with bath, single or ensuite. Real service. Excellent cuisine. Garage in building.

PENNSYLVANIA

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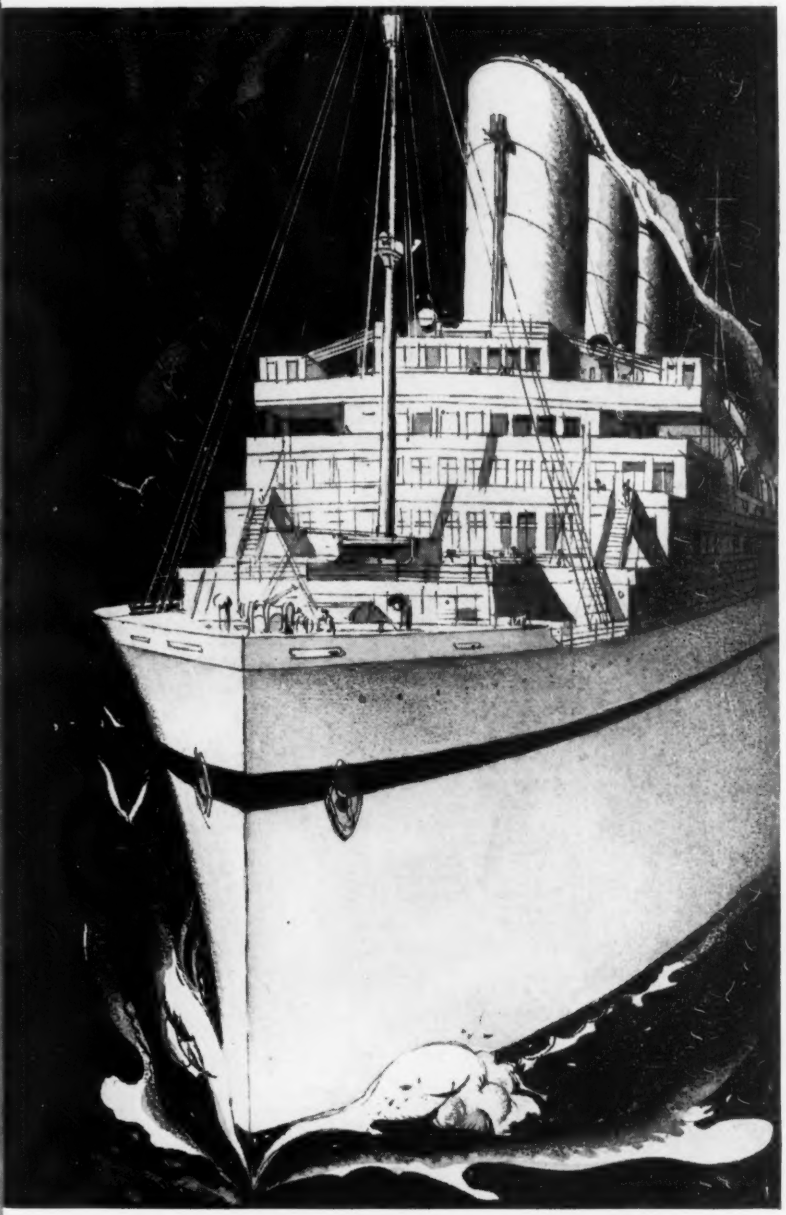

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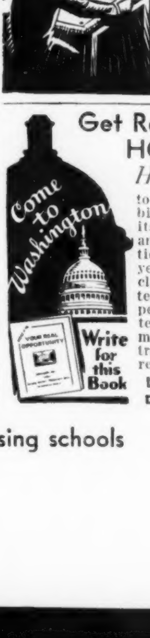

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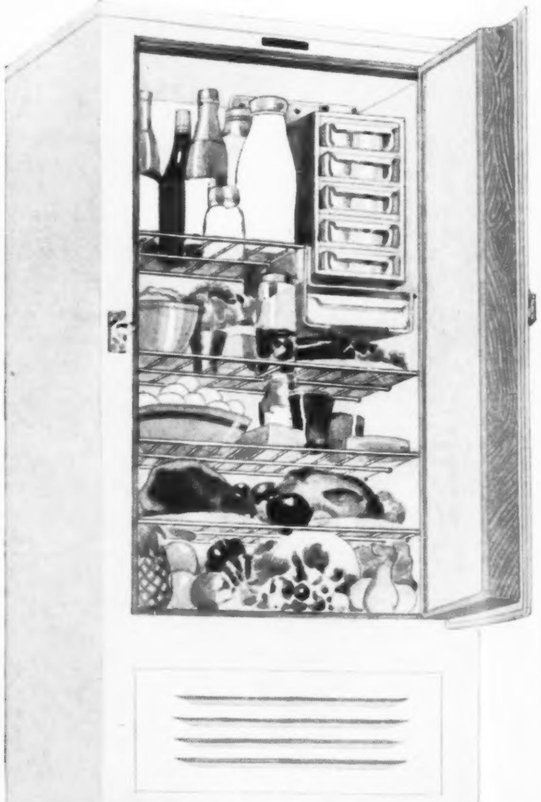

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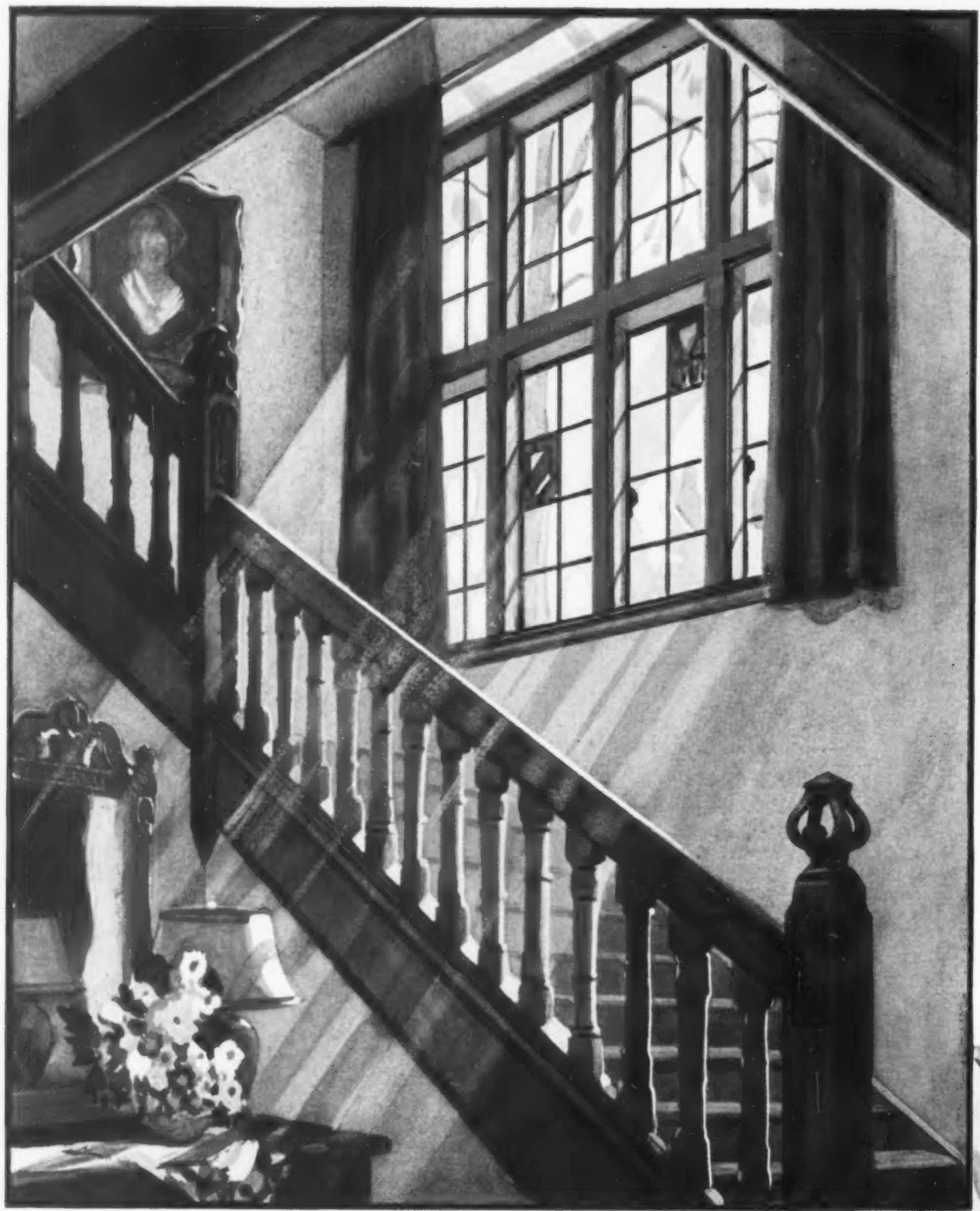

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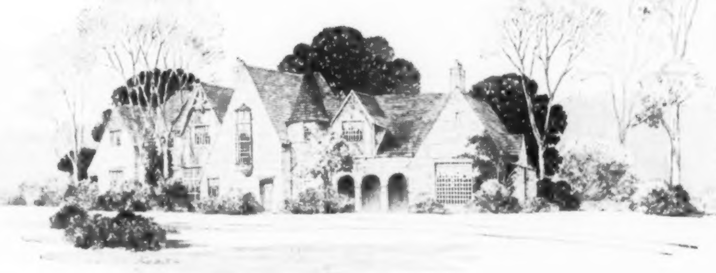

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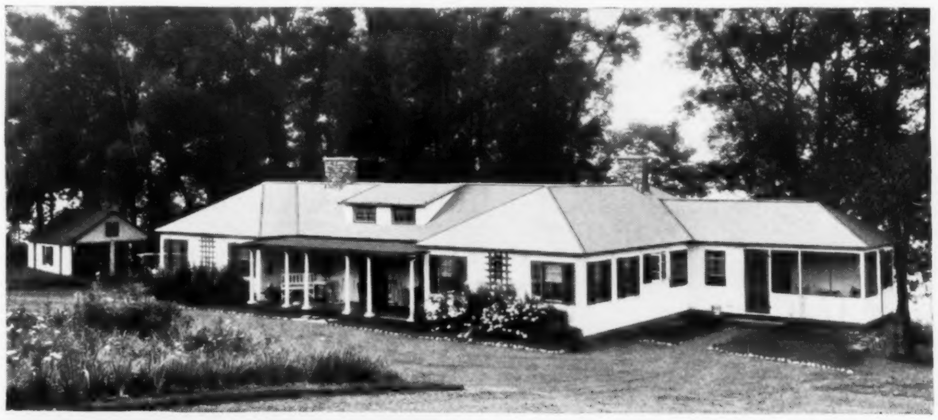

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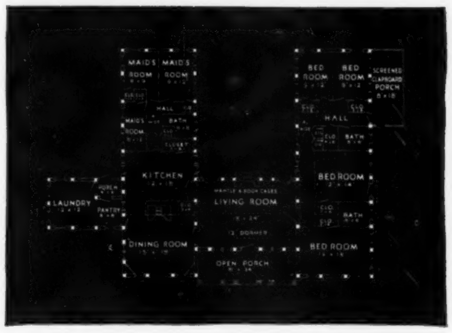

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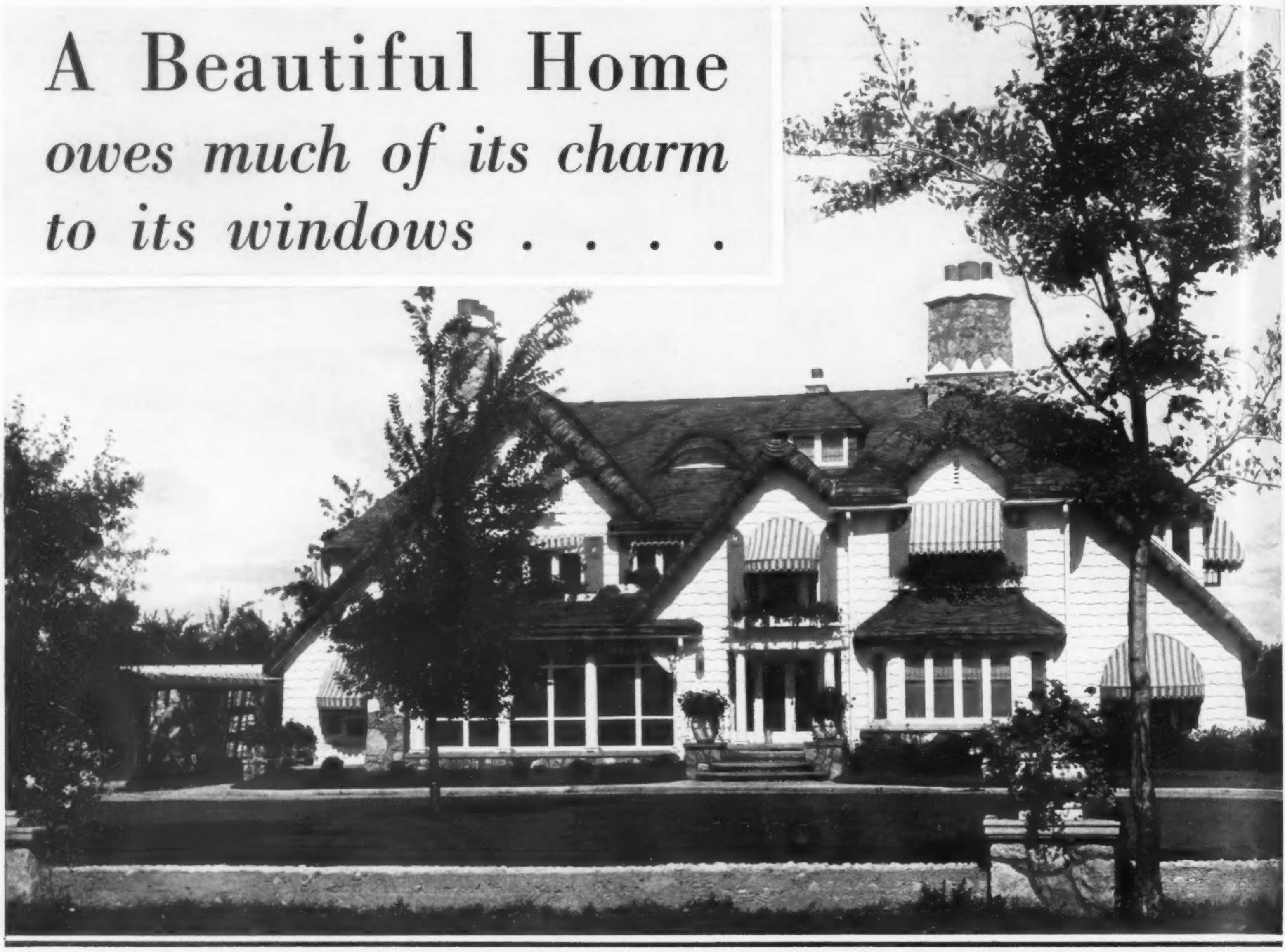

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CHOWS OUT OF CHINA

Robert S. Lemmon

COMPARISONS, it is proverbially maintained, are odious, so it is probably most unwise for me in any way to set off the Chow-Chow against the Saluki which was discussed in these columns last month. Particularly risky is such a procedure in the dog game, where the true believers in the various breeds are not above being a trifle militant in championing their respective favorites against the field.

It is a fact, just the same, that Chow and Saluki are alike in boasting a genuinely venerable lineage. Nobody knows just how ancient the Chow breed is, any more than he does about a lot of other oriental affairs. It is safe to say, however, that as a distinct breed this dog goes very, very far back—quite likely to remote ancestors which were closely akin to such arctic breeds as the Samoyede and Eskimo. In fact, there is much about the Chow of today which suggests the

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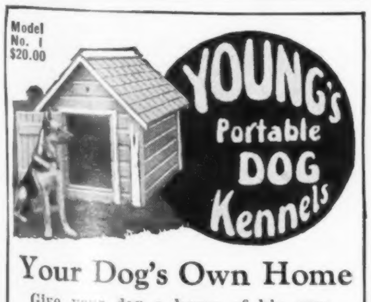

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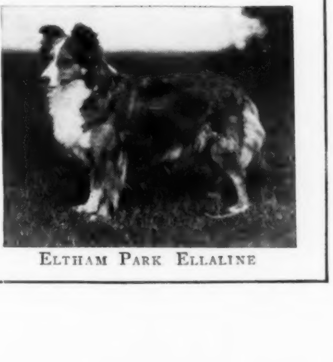

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Sealyham
Terriers

STONOR SQUARE CUT—A. K. C. No. 718469. Whelped June 19, 1929. One tan ear. By Ch. Delf Discriminate ex Stonor Dilly Dally. Square Cut has been shown once winning the Junior Dog Class at the Sealyham Specialty Show, February 9, 1930.

STONOR SIRIUS—A. K. C. No. 718471. Litter brother to No. 1. Badger head markings. Was third in same class at Specialty Show.

STONOR STIPEND—A. K. C. No. 718468. Litter brother to Nos. 1 and 2. Tan ear. Fourth in same class.

STONOR SABINA—A. K. C. No. 718470. Litter sister to above dogs. She is attractively head marked and a lovely size. She won the only time shown at the Specialty Show.

*(**STONOR DILLY DALLY**, the dam of this litter, was Winners Bitches at Westminster this year.)*

STONOR ROSEATE—A. K. C. No. 720524. Whelped July 13, 1929. Badger tan head markings. By Pinegrade Pommery ex Stonor Rose Marie, a good winner. Roseate is a small bitch with an excellent front.

STONOR DAY DREAM—A. K. C. No. 690895. Whelped October 12, 1928. Black head markings. By Ch. Burnholme Bojum ex Delf Dawn—this bitch has lots of bone and substance and a grand coat.

Imp. DELF DOT—A. K. C. No. 523898. Whelped June 6, 1924. Badger tan head markings. Spot on body. By the English Ch. Homestall Dod ex Delf Dorothy. Dot has done considerable winning here and in England and is a proven breeder.

Imp. GREY COAT DISTAIN—A. K. C. No. 638444. All White. Whelped May 1, 1925. By English and American Ch. Brash Bendigo ex Grey Coat Margaret. This bitch is an excellent type and a regular producer of high class puppies. Her daughter is No. IX.

STONOR SILK STOCKINGS—A. K. C. No. 656397. Whelped May 26, 1928. Tan head markings. By Ch. Delf Discriminate ex No. 8. This is a really beautiful young bitch. Reserve at Mt. Kisco to Mem Putch the first time out.

STONOR DIANA—Registered A. K. C. Whelped September 26, 1927. By St. Margaret Surprise of Lucknow ex Delf Dawn. Diana is litter sister to Stonor Dilly Dally and has been bred to Ch. Delf Discriminate. She is the property of Mrs. John L. Feeney, but is in my kennels.

These Terriers have all had Distemper and are being sold at very low prices as I wish to close out entirely and as speedily as possible.

(Imp. Red Greyhound Bitch). RIVA—A. K. C. No. 638448. By Lord Lonsdale's Waterloo. Cup winner Latto ex Binomial.

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primitive type of the Far North—cobby build, dense, furlike coat, prick ears and curling tail that is flattened down over the back. He is especially abundant, too, in northern China where, in addition to being used for hunting, he pulls sledges in winter quite after the approved sled-dog fashion.

The outward appearance of the Chow is too well known to need recording here; probably no breed is more generally familiar to Mr. John Public. But as for what lies under that gorgeously showy coat and behind that scowling mask of a face, certain broad facts may be of interest.

First, then, the Chow is essentially a powerful yet agile dog that can be astonishingly quick in his actions and gives the impression of always keeping his feet well under him. He is not what you would call hail-fellow-well-met, or even just a good mixer. Perhaps it is more fair to say that he is what might be described as unsocial, reserving much to himself when among either canine or human strangers. On the other hand, he often acts like a perfect kid with those whom he knows well, and there can be no slightest doubt of his devotion to master or mistress.

On the score of courage, Chows take a back seat to no other breed. They are alert watchdogs and fully capable of backing up word with action. Not that this is often necessary, for there is something about the intent, inscrutable expression of a suspicious Chow which puts rather an effective damper on the majority of evil intentions.

Perhaps no one has ever fully learned just what goes on in the aloof, oriental brain of this famous visitor from overseas, but you can be sure of one thing: it is plenty. As a study in canine psychology he is unique and interesting.

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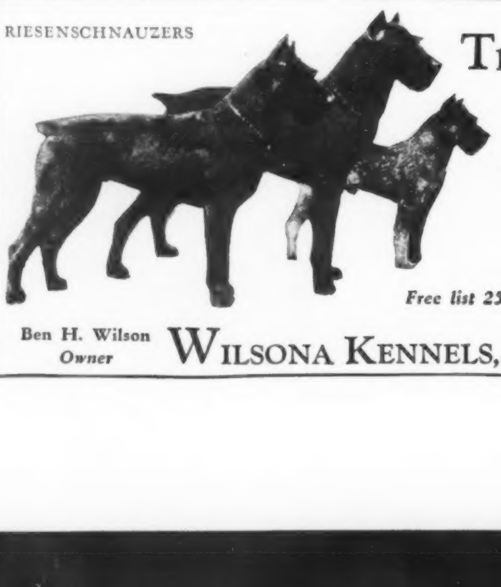

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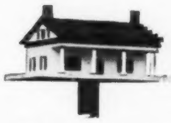

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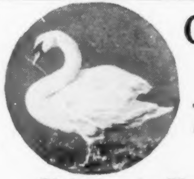

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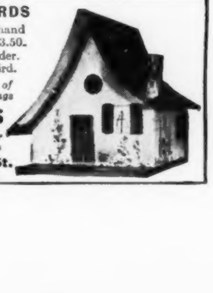

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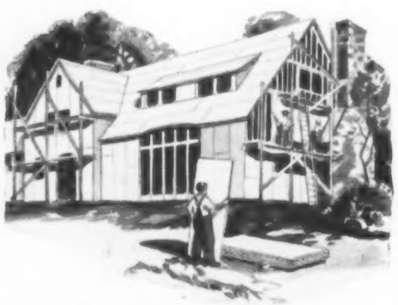

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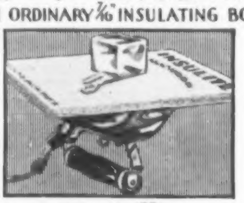

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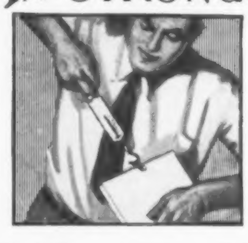

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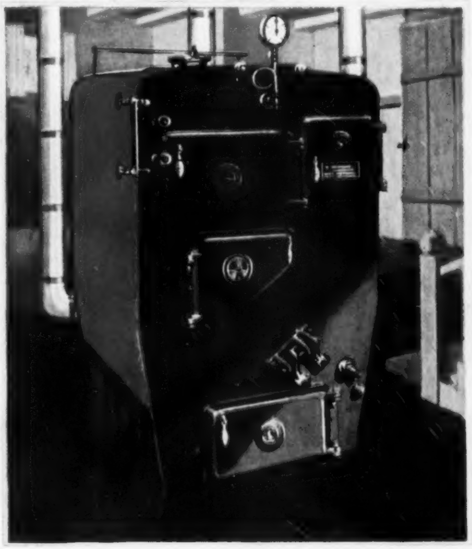
This Spencer Magazine Feed Heater is really a remarkable invention. When it was created, thirty-three years ago, all boilers and furnaces were made with the flat grates dictated by years of tradition. These flat grates require large size fuels to meet technical requirements for draft and combustion. Since small size fuels need a thinner fire bed, and should be fed a little at a time to the fire, the Spencer was built to meet these requirements. Its grates are not flat, but sloped. Its fire is not fed by hand, but by gravity, that makes fuel roll down from the magazine.*

The result was not merely a heater that would burn low cost small size fuels—but a heater with automatic fuel feed that gave remarkable control of temperature to secure healthful uniformity. Early Spencer owners told their friends—and the Spencer grew. Even today more Spencers are sold upon the simple recommendation of other Spencer owners, than through any other source.



Illustrated is the Spencer Magazine Feed Heater for the home of average size. Spencer heaters for steam, vapor, or hot-water systems, are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

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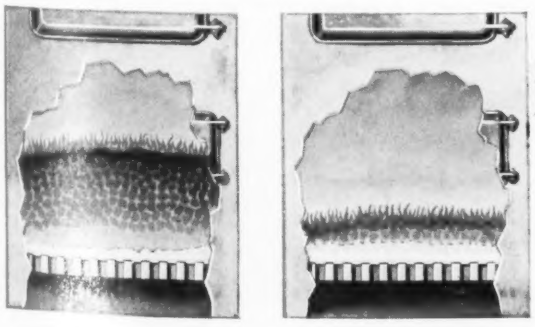
*Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER

Showing how burning fuel shrinks away to ash — heater must again be refueled

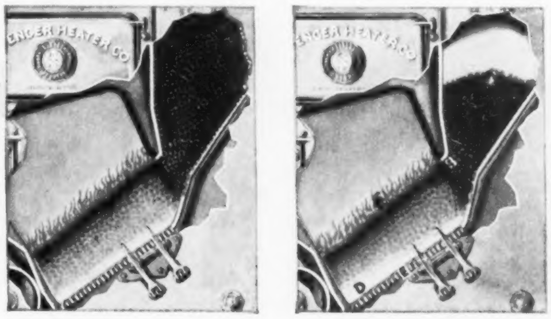


FIRE BURNS UPHILL . . FUEL ROLLS DOWN . .

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER

*The shrinkage of burning fuel lets more fuel feed automatically from the magazine.**



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ABOVE — Here we show, by an actual color photograph of a roofer at work, how easily a worn-out roof is made weather-tight, fireproof and good to look at by laying Johns-Manville Asbestos Shingles right over the old roof.

AT RIGHT — Direct color photograph of Johns-Manville Asbestos Shingles on the home of Aleck G. Brooks of Yonkers, N. Y.

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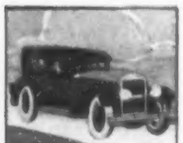

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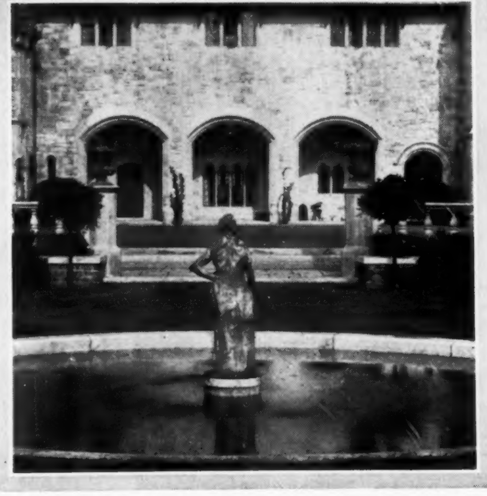

Large illustration: Indiana Limestone residence, Columbus, Ohio. Martin & Martin, Architects. Below: detail, Indiana Limestone residence, Oyster Bay, L. I. Walker & Gillette, Architects.

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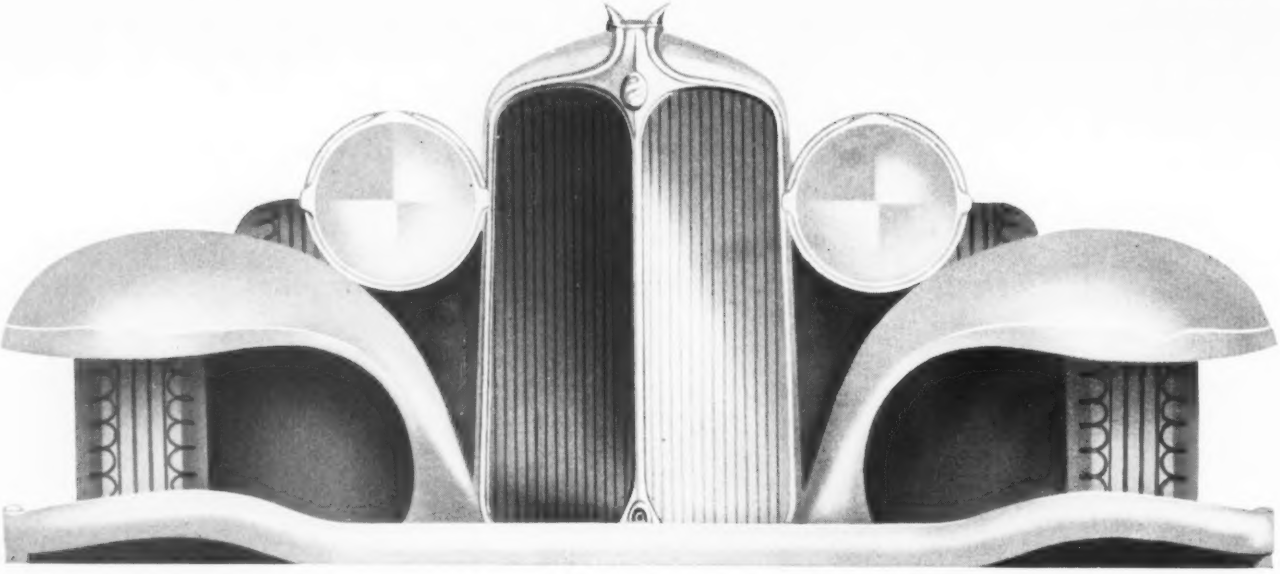

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HOUSE & GARDEN

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August 1930

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JUST as inevitably as there lies far below the polish and luxury of the modern ocean liner a region of human toil and mightily striving machinery, so surely is the quiet charm of the perfectly appointed house built upon a basis of bare-faced, practical utility. Not all the grace of the Directoire nor the substantial richness of the Jacobean can much avail if the heating plant is inadequate or the kitchen range refuses to cook.

So let the service consideration of the house be paramount—second not even to the architectural style or the mode of the furnishings. The edicts of good taste embrace electric wiring as well as window treatments.

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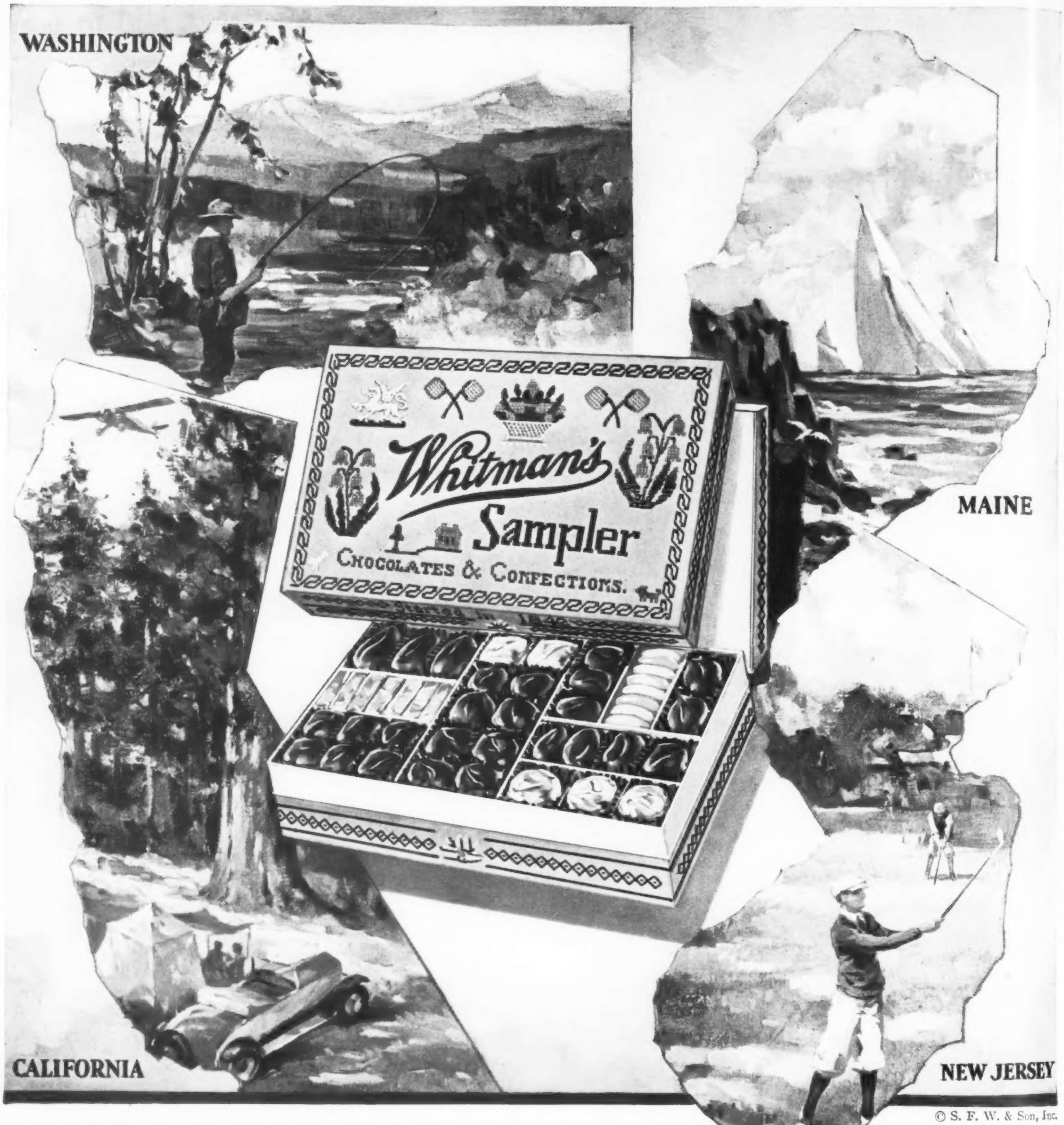
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The BULLETIN BOARD

Garden Visits. Only the meanest gardener will refuse to show his place or permit strangers seeing it, yet there is a limit even to this hospitality. The cry has come from Macedonia in the person of two garden owners whose places were shown in the May House & Garden. Scarcely had the magazine appeared than a pilgrimage descended on a Baltimore garden shown in that issue and out of sixty persons in the pilgrimage forty-one came because they had seen it pictured in these pages. But the desperate cry came from a garden owner in Buffalo who simply can no longer work in or enjoy his garden: since it was pictured in this magazine over 3,000 persons have come to share its beauties. And still there are people who say that gardening interest in America is really negligible.

Blue and White. There was a time when blue was the orthodox color for dining rooms, but by slow degrees it has been creeping into other parts of the house. More blue upholstery fabrics are being sold today than heretofore. Which reminds us that only last year House & Garden demonstrated this blue movement by showing how an entire apartment was decorated in various tones of blue to give an effect which was pleasing and notably unified.

Another noticeable feature is the popularity of white lamp bases. They come in innumerable shapes and sizes and fit all kinds of purses. Against pale blue walls what is more interesting than the contrast of a chalk white lamp? New York this season has been thrilled by the sets of *A Month In The Country*—the Theatre Guild's presentation of Turgenev's play. The opening set shows this blue and white combination—clear pencil blue walls and white painted door and window trim by way of contrast. The scheme is simple, easy to live with and old-fashioned enough to be good style today. It may well be adopted in actual homes.

This Modern Age. The world, it seems, is continuing one of its oldest habits: it moves. Having given us the professional rat eliminator away back in the Pied Piper of Hamelin days, it progressed through the stage of the exterminator of lesser household vermin to the man who murders moles for a living. And now, praise be, comes the newest destroyer of things pestiferous—the Poison Ivy executioner. Yes, it's true. No longer need we pay with intolerable itchings for our labors of restoring that neglected New England garden or rebuilding those stone walls which are so sadly out of repair. We are given to understand that all such sufferings are as unnecessary as war, moon rockets or the annual consumption of chewing-gum. We simply write or 'phone to the Poison Ivy Man, and he and his strong-arm squad do the rest.

Intelligence and Machines. One often hears the remark, "What's the use of my buying the latest machines when my cook won't use them? She prefers her own old-fashioned ways." And in that comment is both a criticism and an explanation of why much household equipment fails to give the best results.

No machine is capable of functioning more than the intelligence of its user. If the user doesn't understand how the machine works and how it should be cared for, the blame lies not on the machine but on the user. It is absurd to expect untutored raw Irish, Finnish or any other kind of servant to run a household machine that even the owner doesn't understand. No householder should buy a piece of new domestic equipment until its use is demonstrated both to her and to the servant who is to use it. The general facts in relation to its care and maintenance should be thoroughly understood.

Practically every manufacturer of complicated household machinery offers these demonstrations. One has merely to ask for them. In many cases repair service is available, a fact that should be remembered when purchasing machines. But all the repairing service in the world cannot supply the intelligence and understanding necessary to make a machine function properly. Even fool-proof machinery depends on what kind of fool is running it.

A Great Teacher. The world of taste is poorer today by the passing of Frank Alvah Parsons, President of the New York School of Fine and Applied Arts. Under his tutelage hundreds of young men and women enjoyed the experience of a strict education in the arts and hundreds of others who heard his lectures and read his books felt the stimulating and human inspiration of a man of unerring taste. Interior Decoration owes its greatest growth to his influence. If the homes of America are in better taste today than they were twenty-five years ago, much of the credit is due to that quarter of a century in which Mr. Parsons labored so valiantly.

A Tree Conference. Everyone who is interested in trees as indispensable, esthetic and practical assets to the American scene should welcome the coming of the Sixth National Shade Tree Conference in Cleveland on August 27th, 28th and 29th. On these three days the Public Auditorium will house an exhibition of equipment, tools and materials of unique value in tree welfare, and papers will be read and discussion invited on such matters as soils, sprays, diseases, tree moving, et cetera. The Conference is composed of commercial tree experts, plant pathologists, foresters, horticulturists and others engaged in scientific or regulatory work. The hall will be open to the public without charge.

"Jerry" Insurance. Last spring fire greatly damaged the first house in the land. The White House was nearly destroyed because of faulty fireplace construction. Wide mortar crevices were found in the four inch chimney. This chimney with its unlined flue was dangerously close to a partition, which, in turn, was not of approved construction, not fire-stopped as it should have been. Official quarters, at last, make wordy explanation of the facts.

If the home of our presidents is "jerry" built, where, indeed, may we look for a well built house and how shall we recognize one? The matter goes far deeper than flues, fire stops and foundation footings. "Must I," asks the perplexed home seeker, "qualify as mason, carpenter, heating and plumbing contractor, electrician, plasterer, sheet metal worker, roofer, tile setter and painter to secure an honest house?"

Codes and catechisms set up by manufacturers, associations, labor groups and a host of organizations are helping. But the security they give reaches only a small fraction of the thousands that buy or build yearly. Only a few of these families, perhaps 10 per cent, feel they can afford to have their architect supervise construction.

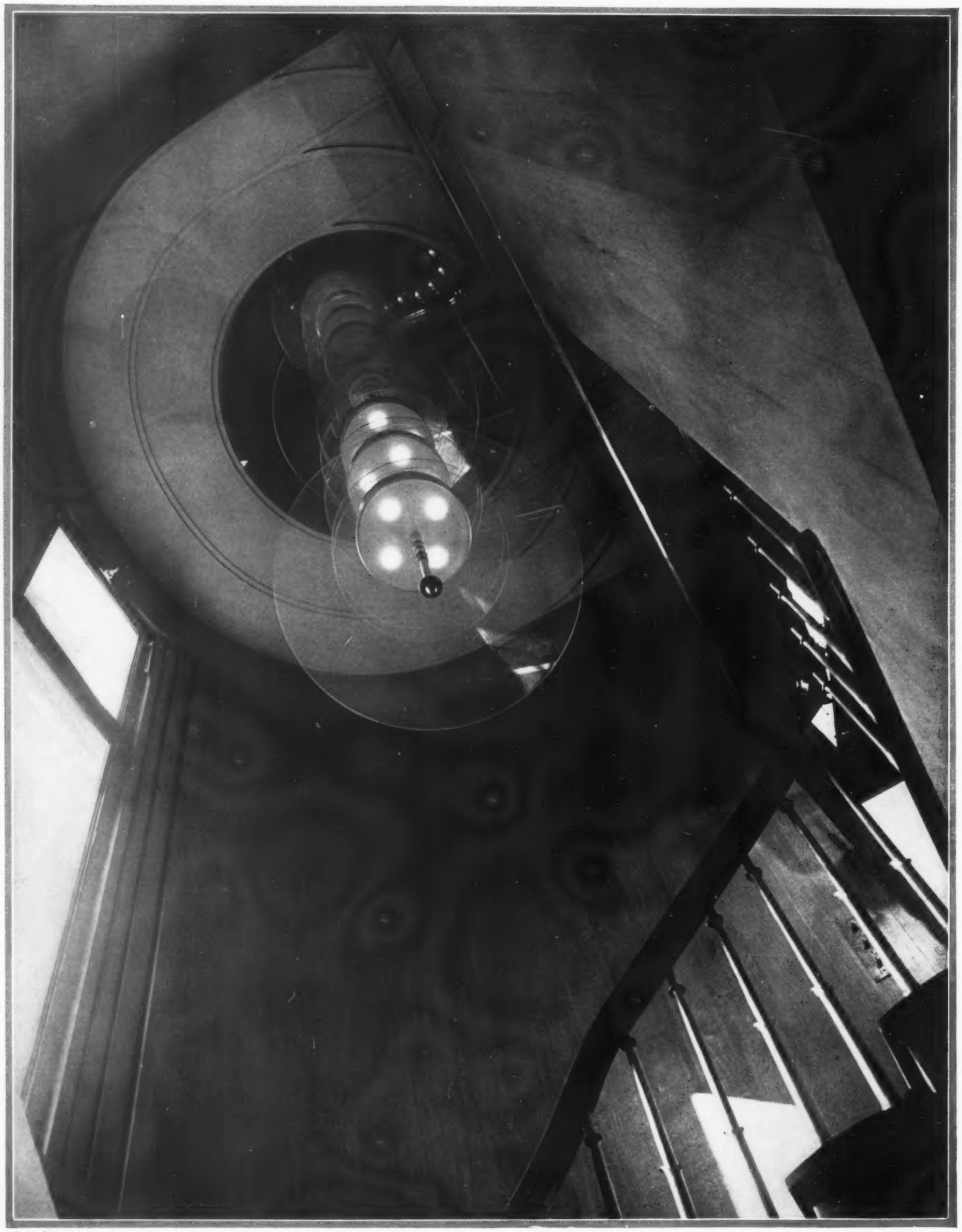
Building or buying has been a gamble, with the owner usually on the short end. In literally millions of cases he has held the bag and very often been overwhelmed by the back-wash of "jerry" workmanship, a fact graphically enunciated by the annual billion dollar bill for repairs.

Oddly enough, hope for relief from this baffling condition comes from an unexpected, though logical, source. Financial institutions, realizing they must protect their investments until mortgages are substantially reduced, are organizing departments to inspect dwellings upon which they have made construction loans. As it is far more economical for the great bulk of home seekers to pay from income rather than from capital, this factor of periodic inspection should be looked after when financing arrangements for the new home are being made. A building and loan association in Shreveport, La., initiated the idea. So gratifying have been the results that other associations are adopting the plan.

By all means see that first quality materials are specified and used. But do not assume their use is a guarantee. Good materials may be assembled, through carelessness or ignorance, in a "jerry" fashion. The result will be costly, disappointing and dangerous. Every house should be critically surveyed by a competent inspector at least eight times during construction.

The Flag at Home. The business of living in high class tenements, otherwise known as apartment houses, has caused to be missing from many a household a touch of equipment once considered essential. It was a pretty poor home that didn't own a flag. Fortunately the counter-movement of country living in the summer brings the flag again into the realm of necessities, for a country place is never fully equipped until it owns a flag and a pole or staff to hang it on. Some of our newly landed gentry may also follow the English custom of flying the flag when they are in residence—so that friends can see they are there. But there is more to it than that.

Many fathers and mothers feel, with reason, that a flag flying from a staff in the yard is an excellent method of instilling love of country and respect for law and order in youthful hearts and minds. Flags flying on top of school or public buildings are remote, not parts of the child's world. To win the affection of a boy or girl close contact is necessary. The ceremony of flag raising on July 4th, Flag Day or other occasions, a ritual in which the child takes part, creates in the youthful consciousness a deep respect and love for the flag and all those ideals which it symbolizes, at an impressionable age.



Drix Duryea

Form And Light In Modernism

Seen from below, the fixture which provides illumination for the stair-well of a modern penthouse creates a striking pattern of massed elliptical arcs and circles. Pairs of clear plate glass discs separate drums of monel metal and sanded glass. The ceiling is developed in plaster and mirror. Robert E. Locher, decorator

Modern Lighting Departs Radically From The Methods Of The Past

Ely Jacques Kahn

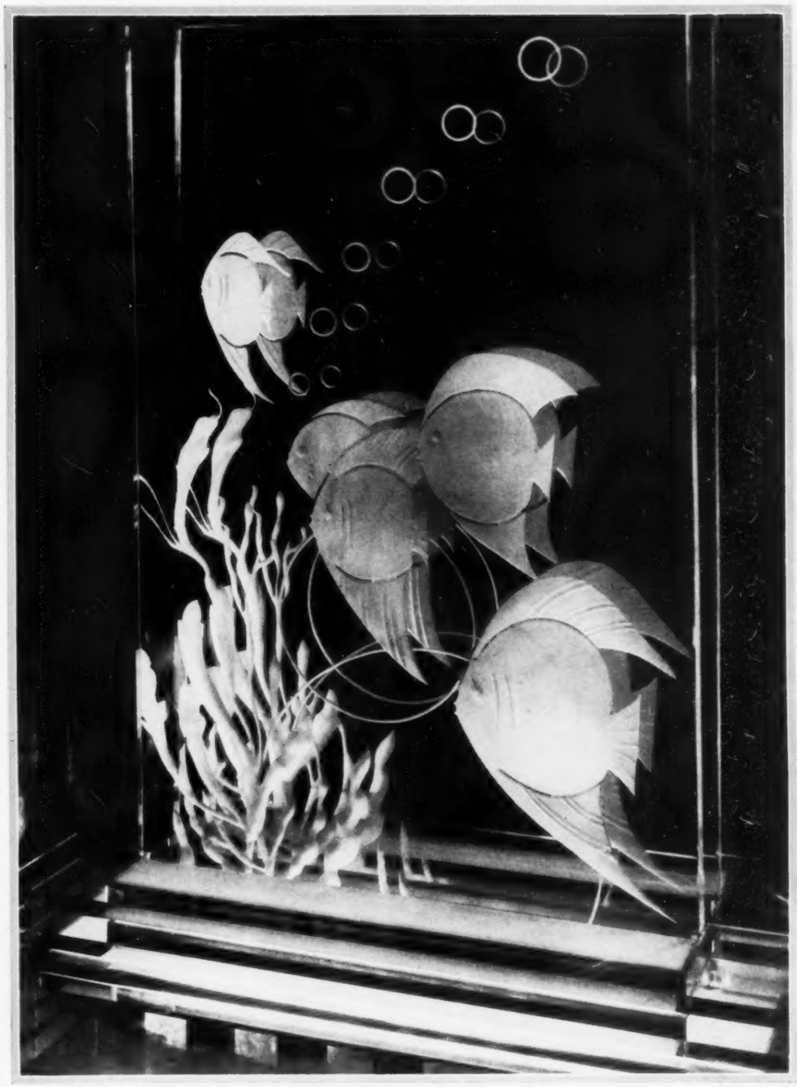
AN essential element in the decoration of the modern home is that of illumination. One has been accustomed for so long to consider electric fixtures as accessories to be hung, or lamps to be placed after a room is finished, that it is particularly important to realize in the newer conception of the interior that lighting is one of the major considerations in the basic scheme.

In the first instance, the purpose of artificial illumination is primarily to substitute for sunlight a quality of light that will produce in a given room an effect obtainable from purely natural sources. As a matter of fact, the characteristic lighting fixture is merely a silly recollection of the sconces, oil lamps, torches, chandeliers, that, quite simply and intelligently, permitted our fathers to use the torch, oil, candle, in as logical and attractive a manner as the restricted ingredients might have permitted. The normal reaction to any new material was followed in the application of electricity. The engineers whose wisdom and brilliance perfected the incandescent lamp, the theory and practice of transmission of electric current, turned over their startling discoveries to small-souled creatures who cautiously turned gas fixtures into electric monstrosities, charming candle containers into quasi-Colonial what-nots; oil lamps into mongrel forms that have the main virtue of not requiring the trimming of the wick.

The present day sees a new possibility before it. Electric light is not confined to any restriction but that of simple technical considerations known to the most elementary student of the subject.

The layman, the woman considering the lighting of a room, has little choice. One is offered the stock of the average fixture concern that may have the merit of good workmanship, as far as the actual metals or glass are concerned, or one is propelled into so-called modernistic aberrations of glass boxes, distorted with triangular metal trimming. The difficulty is both with the purchaser and the manufacturer. The designer is almost negligible, for, quite unfortunately, the men whose judgment might direct many people towards happier solutions have much to do on specific work of more important calibre, with the result that the average buyer finds relatively little available.

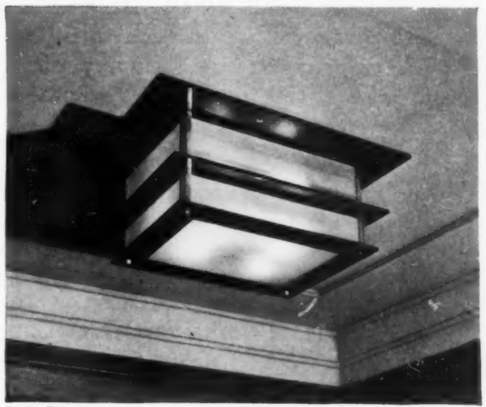
The purchaser must realize immediately that illumination is necessarily an integral part of the design of a room. The entire color scheme, the accents, the dramatic quality that gives character is in a very considerable degree effected by the light, the shadows, the half tones that are the result of intelligent arrangement of lighting sources. Where one



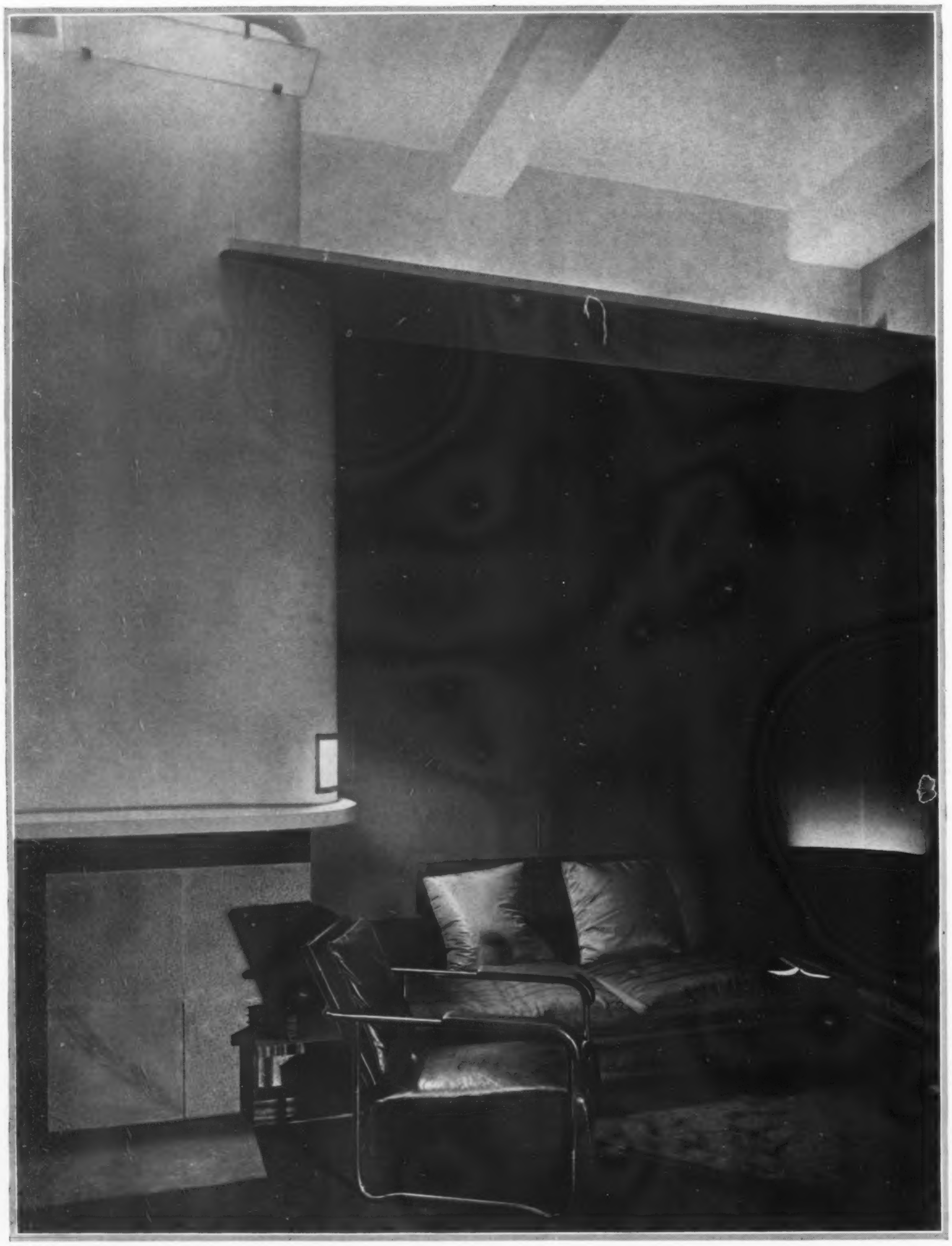
Sigurd Fischer

(Above) An ornamental glass plaque, one inch thick and approximately 27 x 40 inches, is decorated with an under-the-sea motif. This is illuminated from below, which brings the carving into relief. The metal stand is finished in silver. Designed and executed by Kantack & Co., Inc.

(Right) An unusual double tiered ceiling fixture, 18 x 30 inches, for the hallway is made up of black glass plates. The light filters through the sanded glass sections. The supports of the fixture are made of monel metal. Robert Locher, designer

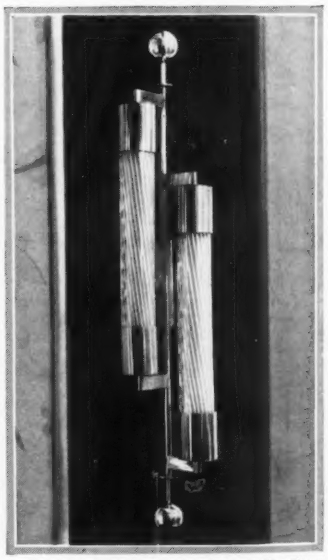


Drix Duryea



Worsinger

wants light to be purely decorative, to obtain a sparkling note at this or that point, the lighting unit with its necessary metal, wood or glass, will be designed to fit the location properly. A room is very often trite because all of it is strongly illumined—precisely the reverse of natural sunlight, whose rays, coming from one source, cause flickering shadows and the calm contrast of one wall, at least, in strong color. A room may be quietly lighted, as a library for instance, where, for special work, additional light is available. The sort of lamp which will combine the ideal features of a smoking stand, book rest and flexible light, is still to be produced, for the designer concerns himself far too much with applied decoration. It is almost becoming a truism to assert that function is the basis of design. The architects are gradually discovering that in their big buildings, for the pressure of practice tells them that the historic nonsense they have dished out for years is not only becoming tiresome, but likewise expensive and downright ugly to the eye that has seen the clean sweep of the aeroplane, the stream line of an automobile. Function in the big building may seem to be quite normal, but actually the development from the strange encyclopedia of architectural ornament which the tall building of 1900 demanded to the sweeping simplicity of Raymond



George Harting

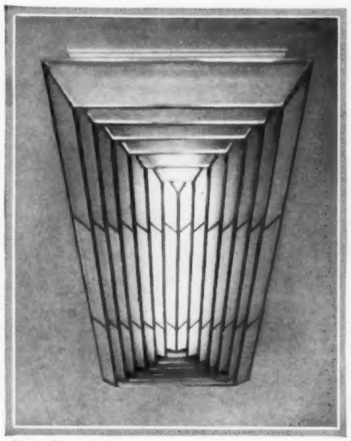
(Above) Typically German in design is this wall bracket, approximately twelve inches high. The fixture of dull silver and striped opaque glass, was made by Schwintzer & Graeff of Berlin. It is suitable for use in simple modern interiors. Contempora

There are no lamps in the living-dining room of B. Herzberg shown above. Illumination comes entirely from such built-in sources as the drop shelf below the ceiling, one corner of the fireplace wall, and a corner behind the built-in sofa. Howe & Lescaze, architects

Hood's Daily News Building of 1930 meant years of agony, explanation, study, and above all, courage.

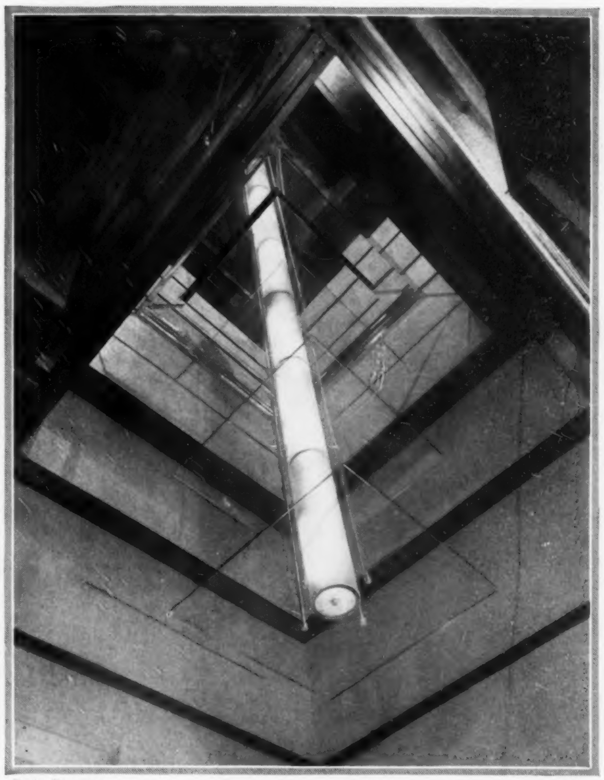
In residential work there is, of course, a two-fold obstacle to the consideration of new forms, new principles. In the first instance most people hesitate to experiment, particularly in places where they will be subjected to direct and personal criticism. One is tempted to go Colonial or English because it is so much more comfortable to be free of any strain of thinking. One is also wary of change in the home, because, as a practical matter, one reasons that if for some cause or other one might want to dispose of one's property, the innocuous is always acceptable.

In Europe, almost without discussion, the new mode is taken for granted. Holland, Sweden, Germany, Austria, France, and lately England, have their national characteristics accented in domestic work,



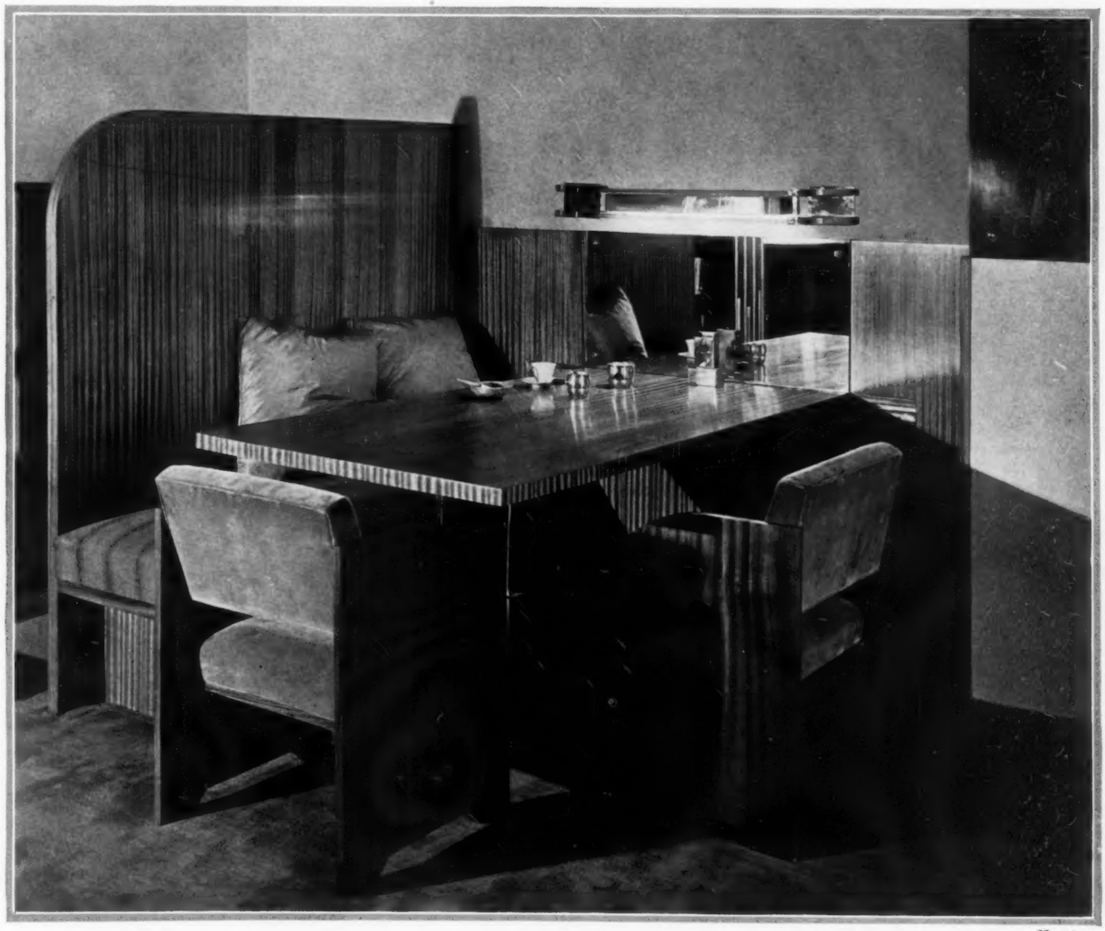
Drix Duryea

This large fixture (4 feet by 6 feet) is the center panel of the high ceiling of a gallery. The light is filtered through and between thin fins of sanded glass bound in monel metal. Robert Locher



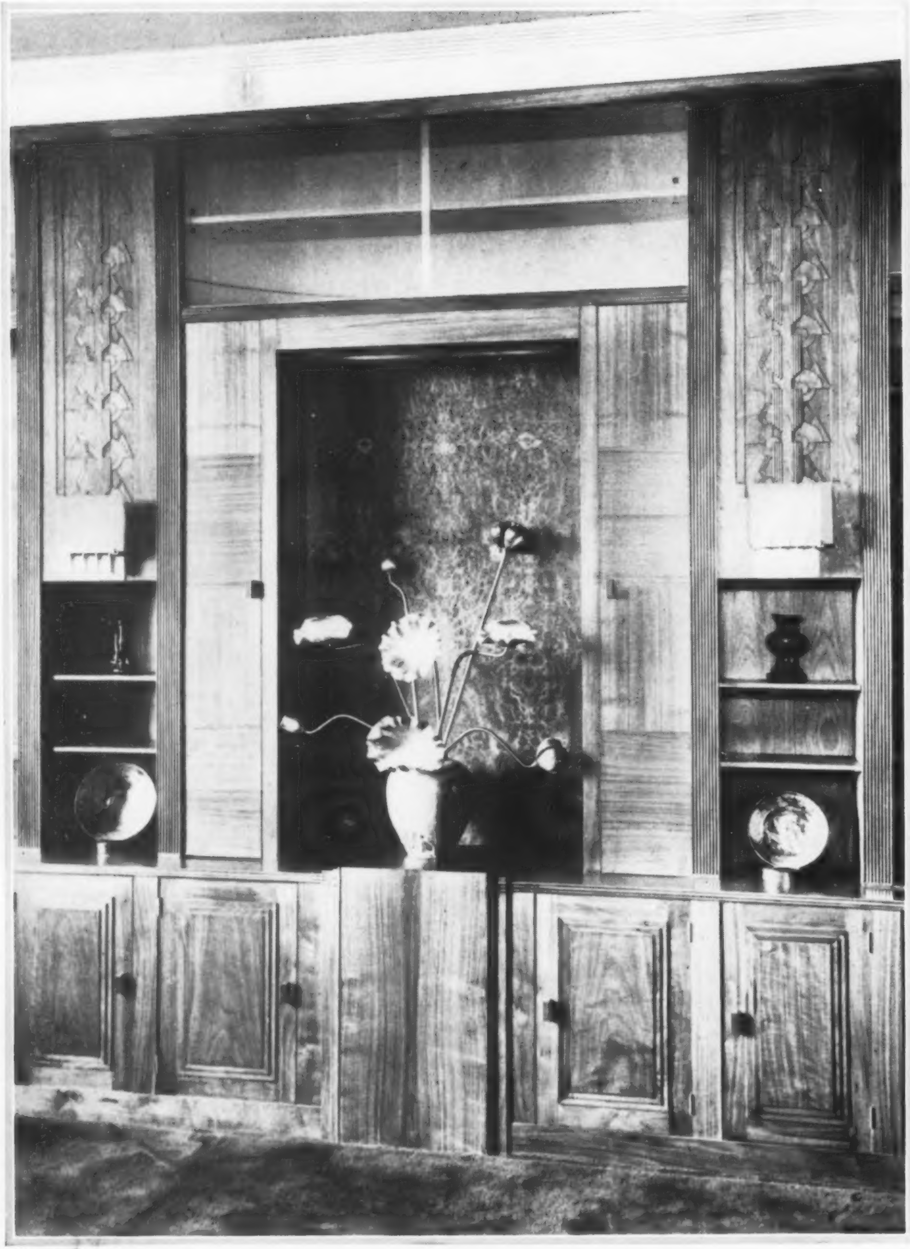
Drix Duryea

An interesting fixture designed for the stepped walls of a modern penthouse bar, executed in white sycamore with moldings of black ebony, is developed in mirror, clear plate, sanded glass and monel metal. It is suspended from a decorative mirrored and metal trimmed ceiling. Robert Locher was the decorator



Harting

(Right) The dining alcove end of the living room in the apartment of B. Herzberg has a lighting fixture affixed to the wall over the mirror. This is made up of two shelves of plate glass with a chromium metal backing. African walnut is the wood used for table, chairs, and alcove. The upholstery fabrics are in brown tones, and the pillows green. The wall on one side of the room is chartreuse, the other is a grayish blue. Howe & Lescaze, architects



Sigurd Fischer

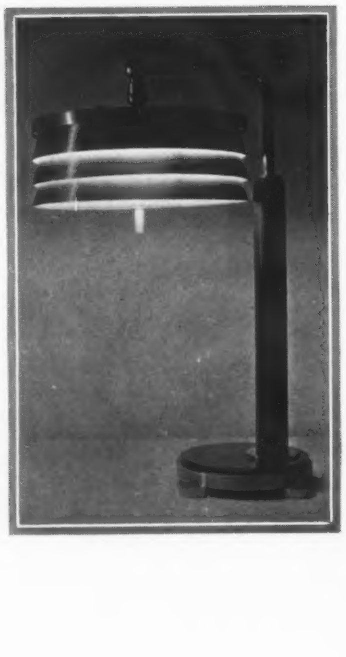
(Above) A concealed light illuminates the niche which holds a beautiful glass vase filled with metal flowers. The fixtures at either side of the niche are of white metal with amber colored glass. This group is in the library of a New York apartment of which Ely Jacques Kahn was the designer and architect

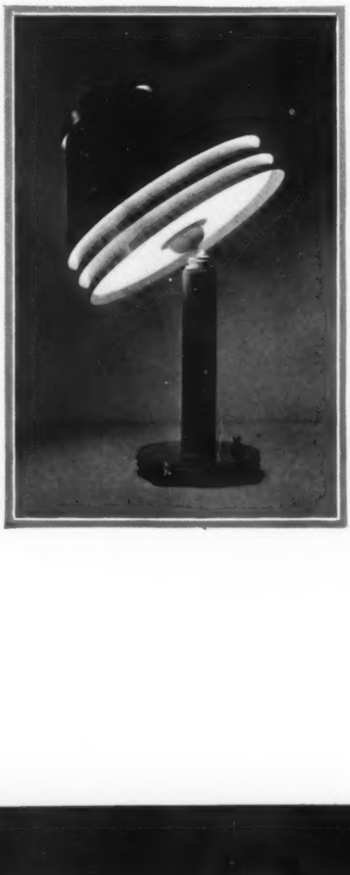
but it is clear that the spirit is not a transient one—a freak of the moment. In America it is very likely to become a surface disturbance if the public does not take the trouble to probe more deeply into the philosophy of the movement and is content to accept metal chairs, triangles or zig-zags as the product of thirty years of intense artistic activity in Europe.

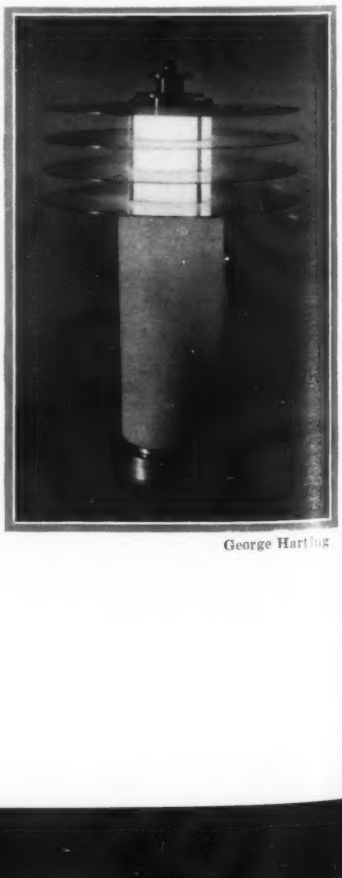
In America, in particular, the use of light is so lavish that the need for intelligent design is particularly important. The use of bulbs that glare to the eye is no more absurd than the possibility of the sort of sanitary conveniences in use fifty years ago as compared to the efficiency of our highly developed bathrooms. The spotting of lighting brackets on every wall is arrant nonsense, unless in a decorative scheme the particular accents are desired. In a dining-room one finds wall lights so absurdly arranged that wax candles on the table are actually necessary. There is no quarrel with the use of candles if one's taste is in that direction. Thank our stars that there is a diversity of opinion. Let there be, however, the possibility of agreeable lighting of the room, dramatizing the guests about the table with its sparkle of linen, silver, and flowers.

One particular feature that has not been seriously developed is the use of light in conjunction with the various metals, stones and glass, to produce actual notes of decoration, much in the spirit of a tapestry or a painting. Time and again the element of decoration required demands something more than a flat mass of color. Combination of flowers, cactus, fish; the reflections of decorated surfaces in mirror settings offer endless possibilities not only in brilliancy of form, intensity of lighting effects, but actual massing of color with the combinations of onyxes, alabasters, marble, various metals—the whole gamut of material that lies at the artist's hands.

The first requisite is the stimulation of the owner to realize that experiment is the soul of a civilized being. As long as the client is smugly content with a third rate

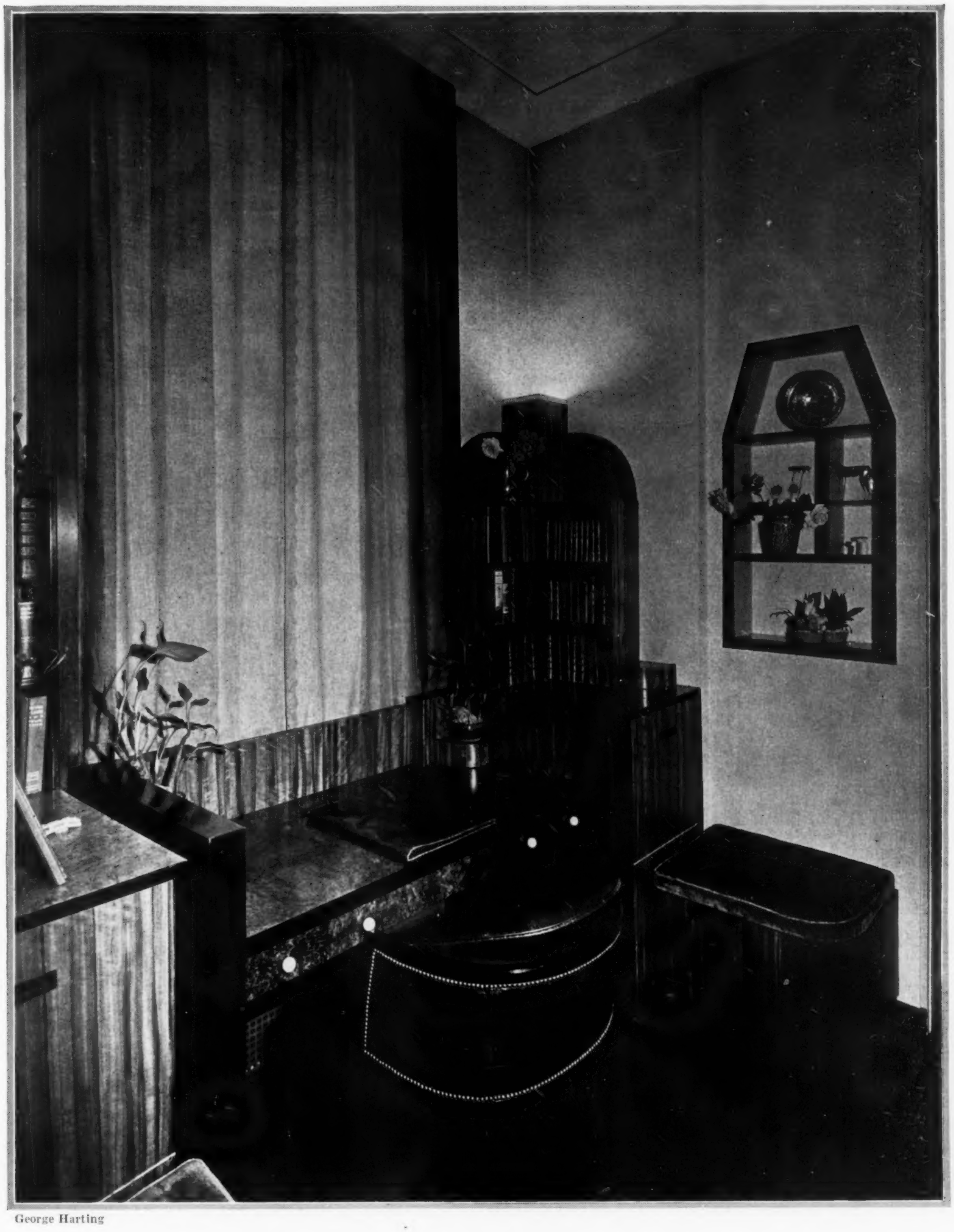






George Hartling

Desk lamp with concealed light, 18 inches high, chromium finished base, formica trim, hard rubber shaft. Dull chromium finishes a lamp with a shade that tilts at any angle. A sheet of opal glass conceals bulbs. Albaster cylinders and chromium make a lamp which has two ways of lighting. Nessen Studio



George Harting

Columns of Oriental walnut trimmed with ebony and white holly contain the lights which illuminate the study of Dudley Sicher. The desk, corner cabinet and side benches are of French walnut. The linen window curtain is in shades of brown, edged in orange, with the window box painted green. Jules Bouy, designer and decorator

copy of a spurious antique the designer has neither the opportunity nor the enthusiasm to sharpen his wits. The public must itself demand release from the heavy and deadening principle of copying. It will probably make mistakes and be human in making them, but it is inconceivable that any great influence can be exerted by a few men or a few intelligent clients while the bulk of the country rests placidly under spurious laurels, congratulating itself on its refined taste in knowing where to find questionable antiques and gloating over the odds and ends that Europe is glad to ship over—at a price.

Given such a public demand, fulfilment will inevitably follow. America is not in the habit of failing to produce that which is sought with sufficient earnestness. Among us, perhaps, genius is more dependent upon tangible stimulation than is the case abroad, but of its existence, however latent, there can be no doubt. In fact, already there are definite signs here and there of achievements in design which are far above the general level. Individuals are at work whose originality and vision mark them as true creators. Many steps must yet be taken, but the first surveys have been made. It rests with the American people to determine whether or not the highway shall be built.

The Decay Of Tinkers Recalls Olden Days Of Repairing

ONCE upon a time (which is the way to start all good tales) an Italian and an Englishman made some observations on America. The Italian had never before been in this country and the Englishman had not visited here for five years. Chancing to meet in a Connecticut garden last summer, they began comparing notes. Said the Briton: "As I walked the meaner streets of your cities I missed patched shoes. Your poor people may have the soles and heels of their shoes repaired, but to wear patched uppers is evidently too much for their pride."

"Pride?" broke in the Italian, "pride has nothing to do with it. They don't have to have them patched. Everyone here is rich. When a thing shows sign of wear it is abandoned or destroyed like a queen bee when she no longer can lay eggs. In this country they don't repair things. Their dump heaps are proofs of their prosperity. . . . Let me tell you what most impressed me. I was passing the outskirts of a small town. In an open lot, heaped one on another, were hundreds of automobiles. Worn out, to be sure, but a vast pile of tin, steel and iron that could well be salvaged for other purposes, left there to rust and rot. Such wastefulness! Such prodigality!"

As they spoke there came to mind the fact that in all the sixteen years of living in this Connecticut valley only once could I recall a tinker having appeared at the door. The countryside has lost another of its picturesque itinerants, thought I, and recalling how in his time Charles Lamb has written on *The Decay of Beggars*, so would I write of the passing of the tinker from our rural byroads.

IN the beginning the peddler or itinerant merchant was also a tinker. He peddled tinware and could repair it, or he peddled hardware and could fix a lock. As business increased he left tinkering to others—to umbrella menders and scissor grinders and the Gypsies who worked in iron and copper and the quick-fingered fellows who knew the secrets of clocks. Foreigners they were mostly; born nomads who lived on little and slept anywhere and drove their petty trades up and down the American highways. Some were Irish and spoke the Shelta cant, the secret tongue of Erin's itinerant underworld; many were Romany *chals* whose argot, come from India centuries ago, only the rarest scholar could comprehend. On foot and in wagon they went from house to house, some following a regular itinerary, some never calling that way again. And against their arrival the thrifty housewife saved the leaky pot and the broken umbrella and the clock that wouldn't strike. How picturesque these old fellows appear from the lush highlands of our prosperity! How unnecessary they seem today!

In the old times they helped to make thrift a cardinal virtue and to prove waste a deadly sin. Nothing was abandoned until it grew beyond repair. Then, like as not, it was hid away in the attic or a barn corner because some of the parts might "come in handy" some day. Nor were they then forgotten and left to corrupt and gather dust. Our forefathers had an ingenious gift for making things "do". Constantly these derelict bits of household life were resurrected and made to serve another useful purpose.

According to contemporary economists this type of saving and thrift would be the worst sort of citizenship today. We live in a machine age. To maintain prosperity we must keep the machines working, for when machines are functioning men can labor and earn wages. The good citizen does not repair the old; he buys anew. The shoes that crack are to be thrown away. Don't patch them. When the car gets crotchety, haul it to the town's dump. Give to the ashman's oblivion the leaky pot, the broken umbrella, the clock that doesn't tick. To maintain prosperity we must keep those machines going. Always we must be prepared to consume their enormous production. To the modern economist, then, the tinker is anathema, an anachronism of an evil time that must never be revived.

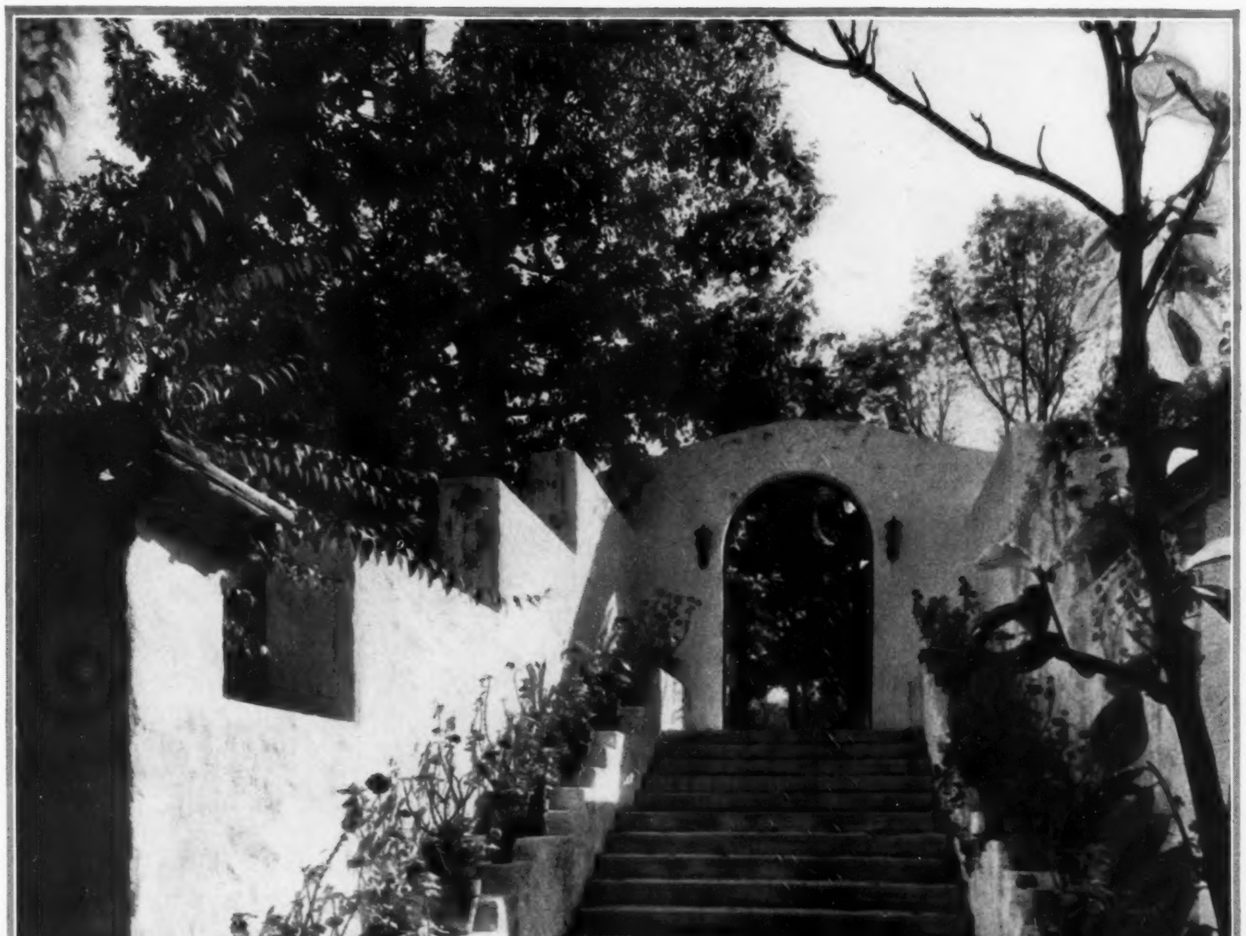
DURING the past few decades has arisen another influence that would appear to push the tinker and his kind deeper into the irreparable past. It is called "the factor of obsolescence." Styles, which are now altered with dizzy speed, soon make things obsolete. New models of motors, new kinds of household apparatus, new styles of curtains, chairs and tables, glassware, silver, china, linen, the hat on the head, the shoes on the feet, the clothes on one's back—each of these is constantly being made obsolete, constantly being pricked into a faster tempo of change. A new fear has come upon us: we dread the accusation of being old-fashioned and not abreast of the times. Among some classes it has become well nigh a fetish to abandon possessions that fail to measure up to the latest taste. . . . Meanwhile those relentless machines, newly geared to each new style, pour forth their flood of temptations and necessities.

Were both these influences universally felt, Americans might well appear to be merely a people given over to acquiring and abandoning, a people breathless in the race of style changes, hectic to keep abreast of their machines. And were that true, our ultimate corruption would be just around the corner. Such is far from reality. Thrift was never so much a virtue as today nor wastefulness a sin. Each of these has merely taken on a new face. Thrift is no longer a negative virtue. It now consists in intelligent acquiring and intelligent using of what we acquire. Good silverware will always be good silverware. Thrift in buying it is demonstrated when we choose good patterns and can be assured of the best of materials. The washing machine of today may be superseded five years from now, but the thrifty housewife buys the best there is on the market with those immediate five years of service in view. And so on down through the hundred and one purchases we make.

A KNOWLEDGE of good merchandise is the beginning of modern thrift and the cure for wastefulness is an intelligent using and maintenance of the things we acquire. Despite our Italian and British friends, despite the rabid economists and the attrition of changing styles, Americans still have recourse to tinkers.

For there never was a decay of tinkers. They have settled down now and taken on new and specialized names. Once they came to us; now we go to them. These are the only differences. The tinker is always with us and will always be, so long as sane people inhabit the globe.

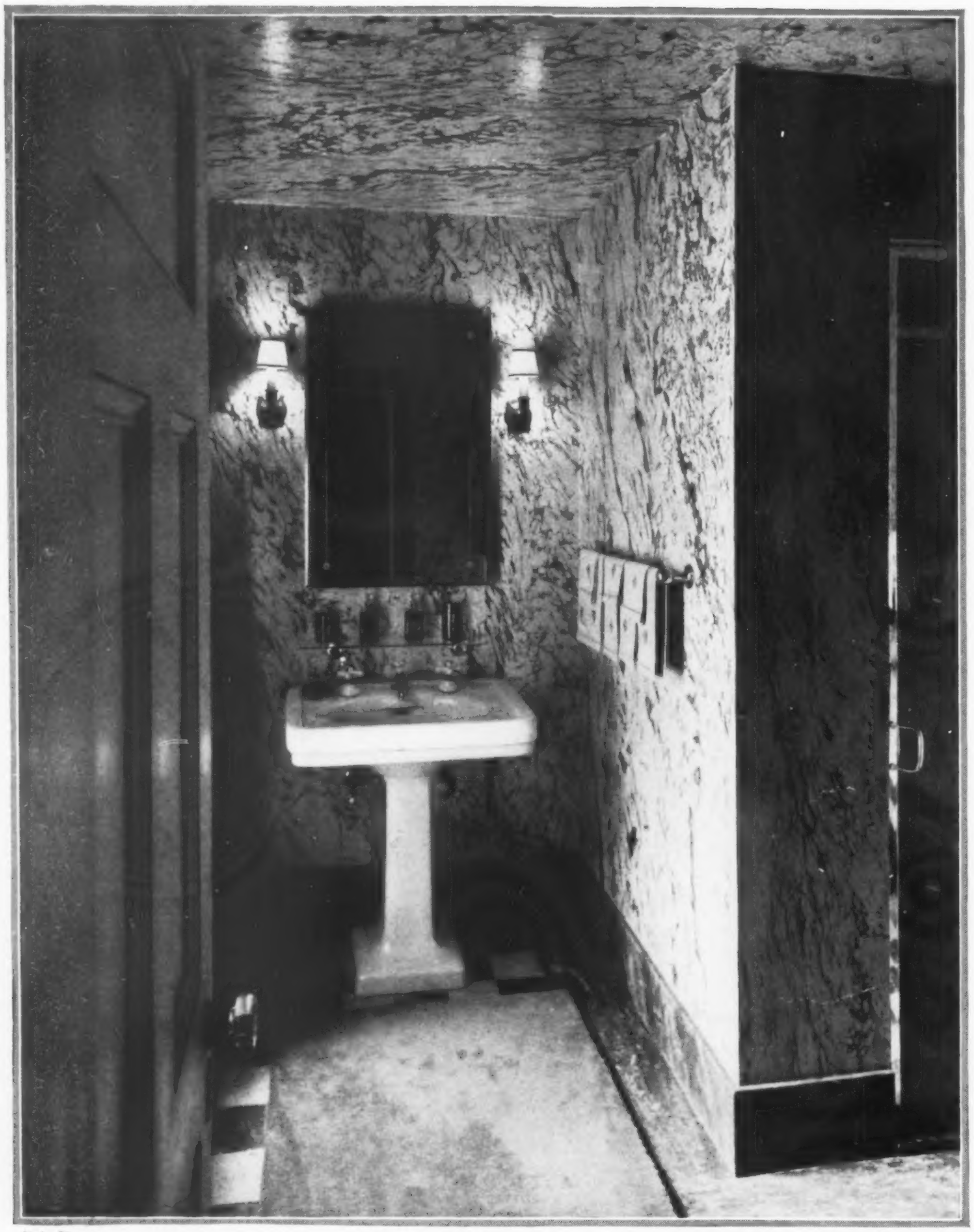
RICHARDSON WRIGHT



John Wallace Gillies

To Link The Lawns And Garden

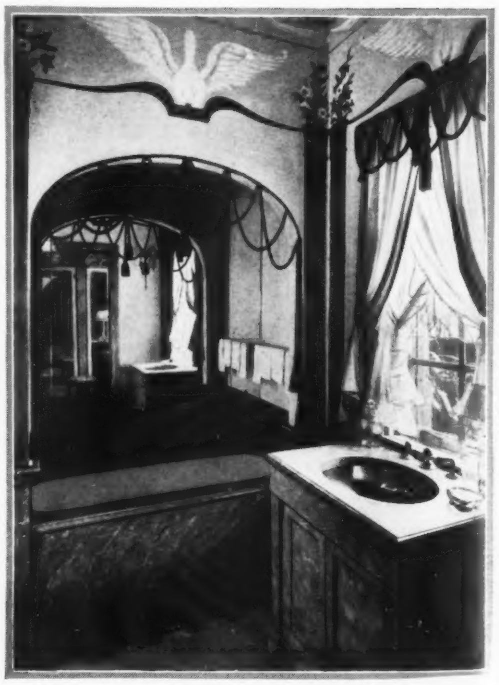
A broad flight of steps bordered by a succession of potted plants connects the sunken garden with the grounds of the Evander B. Schley place at Far Hills, N. J. Ellen Shipman was the landscape architect. Other views are shown on pages 55, 56 and 57



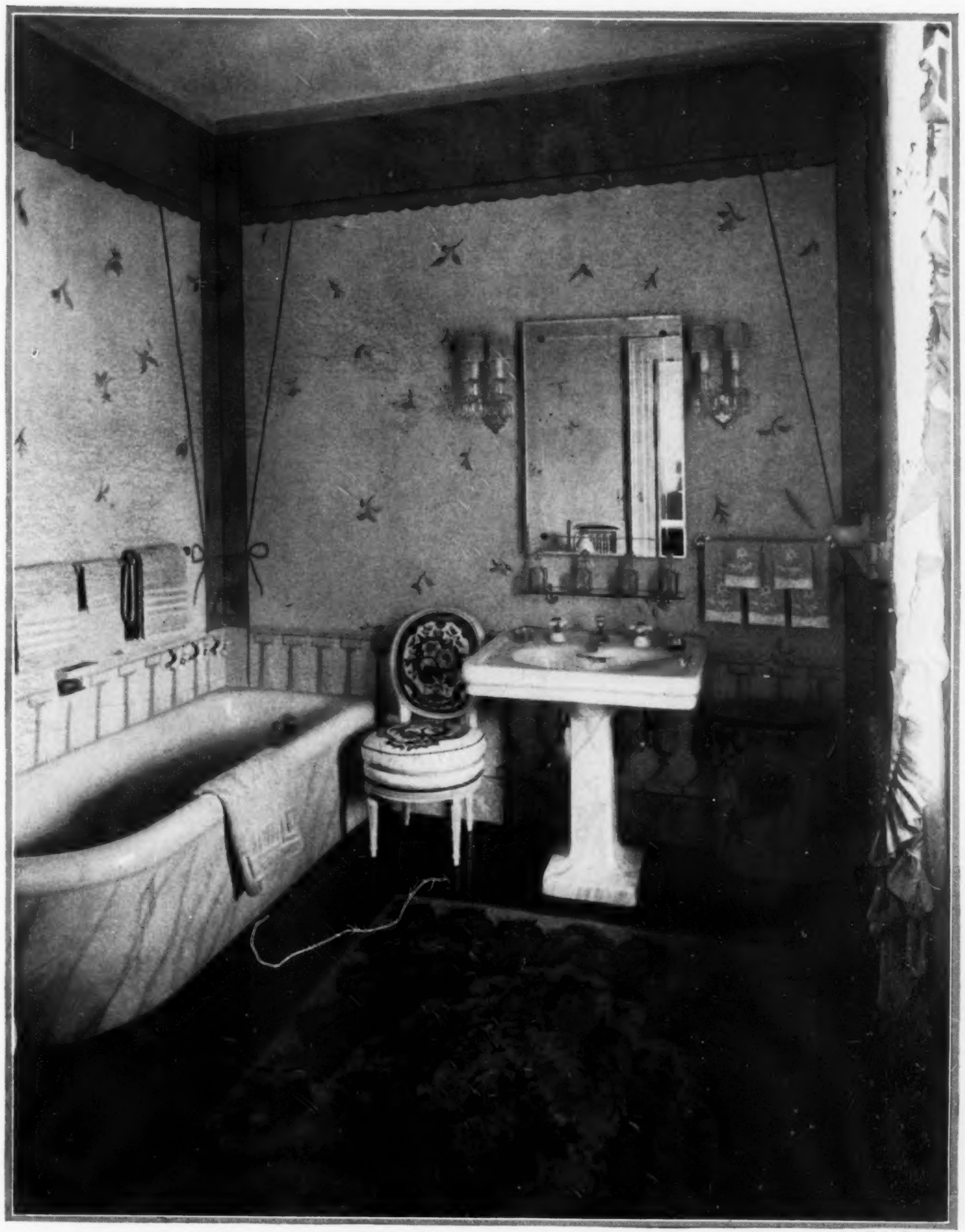
Drix Duryea

Marbleized paper with French cream ground covers the walls of a man's bathroom in the home of Mrs. William Robinson Simonds at Southampton, L. I. Henna and dark brown marbleizing on baseboard and window trim correspond with the dark colors in the paper and are echoed in the rubber floor. The rug is plain tan chenille and curtains are of plain net over red henna linen. Thedlow, decorators. (Below) In Mrs. Dodge Sloane's New York apartment a bathroom has been carried out in the Directoire manner with yellow walls and green marbleizing beneath dado and columns. White swans and painted flowers in mauve, white and yellow are on the upper walls. Curtains are green taffeta and cords over them and those outlining the recess are plum. Diane Tate & Marian Hall, Inc., decorators

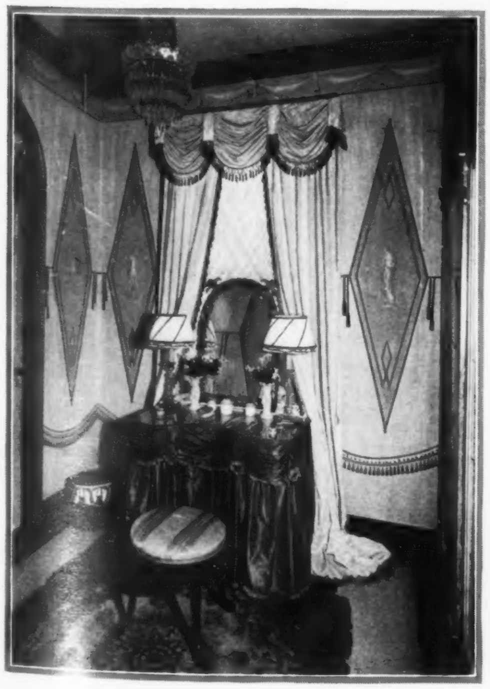
Long Island And New York Contribute Two Bathrooms Done In Contrasting Styles



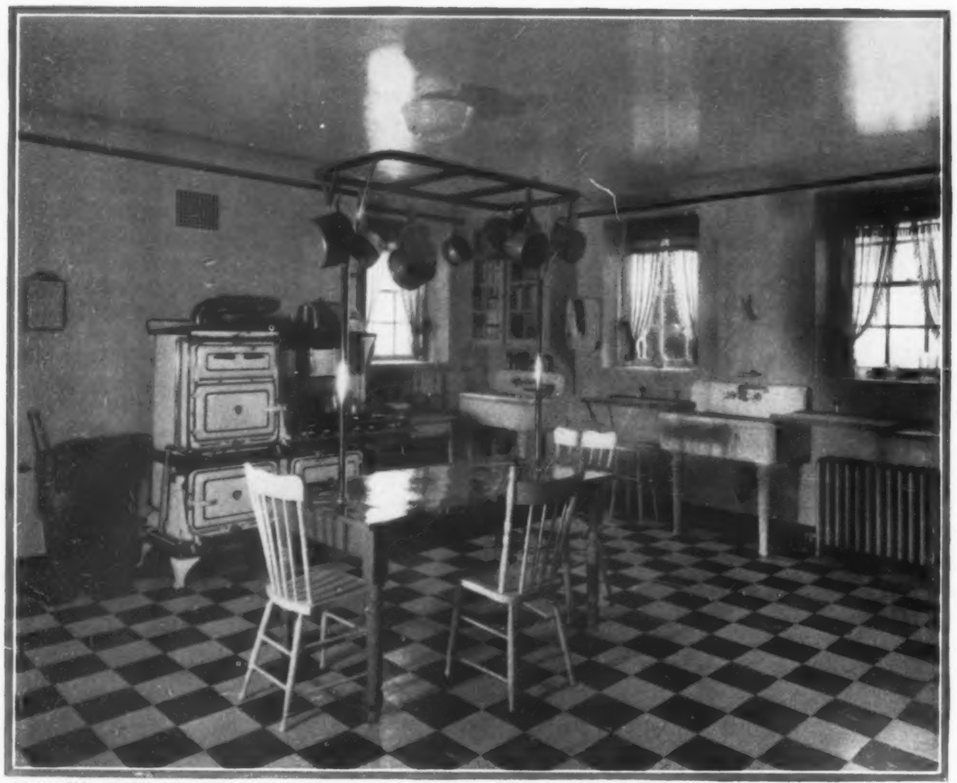
Another charming bathroom in Mrs. Simonds' seaside house has been so treated as to give it an old Venetian atmosphere. The painted awning is a gay yellow and the walls have been finished in chalky blue with flowers in pink tones that suggest Botticelli's handling of blossoms. Below the dado a yellow-pink balustrade rests on a mauve base. The rug is an Aubusson in colors which harmonize with the general treatment of the room. (Below) Mrs. Sloane's dressing room walls are painted to imitate white drapery with plum colored and yellow fringe. The diamond shaped medallions have a yellow ground on which white figures are superimposed. The dressing table is covered in plum colored taffeta trimmed with yellow and green, and the plum tone in it is repeated in the ground of the Savonnerie rug



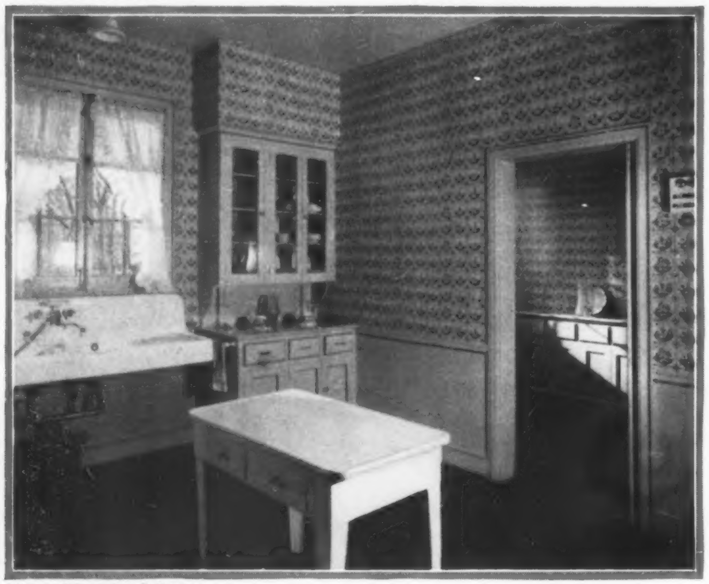
Drix Duryea



From Country House And City Apartment Come A Bath And Dressing Room In Four Tones



Mattie Edwards Hewitt



Henry Fuermann & Sons

(Above) Green and white make a practical kitchen for the country house. The work table has a chromium top and holds a pot rack. (Left) Wall covering with an old-fashioned design covers kitchen and pantry in the Frederick W. Penfield residence. Loebl, Schlossman & Demuth, architects

Accessories To Lighten Kitchen Tasks

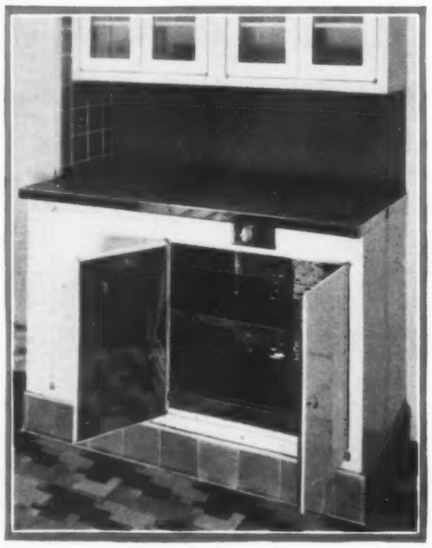
Elizabeth Hallam Bohn

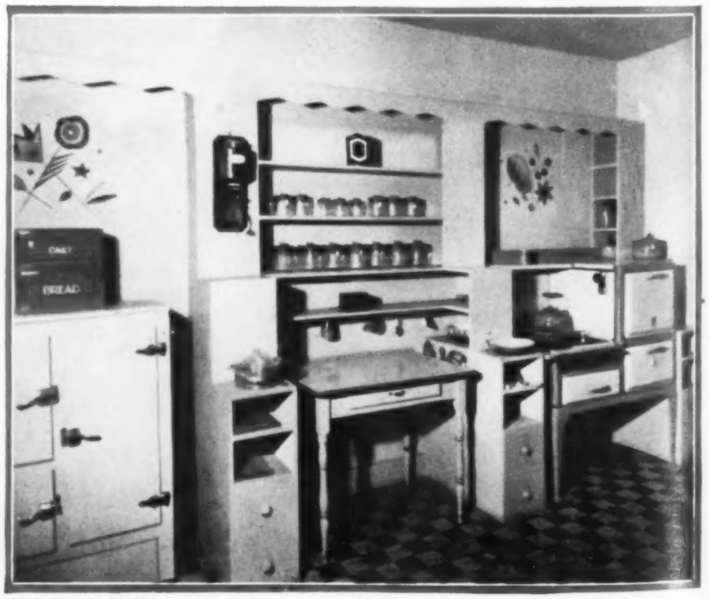
IN character two kitchens lately visited were as far apart as the poles, although the perfection of each was fascinating in its own way. One kitchen was very old and the other extremely new.

A peaceful lived-in quality breathed from the old kitchen. The musket above the hearth reflected the spirit of the intrepid Colonial housewife who had stirred the pot hanging from the crane and baked "yards of pies" in the Dutch oven. The cradle and spinning wheel close at hand bore witness that in those days, women's work was, indeed, never done. Iron pots, hand-made toasting forks, trivets, and all the appurtenances of old-time cookery were of necessity cared for and protected. So it was that they, too, descended unto the third and fourth generation.

The second kitchen also had atmosphere. It had snap, speed, and color. For it represented a model home workshop of the 20th Century. Stainless metal, monel metal, chromium plate, aluminum, colorful enamel and porcelain—the everyday materials of the new era—fashioned the mediums through which the silent servants, gas and electricity, prepare, cook and clear away meals today, with a minimum of time and

(Right) An electric plate warmer for the pantry has a fire resisting monel metal lining. Janes & Kirtland, Inc. A typical bride's kitchen is decorated in green and beige, with red-orange for accent in coffee grinder and small pieces of china. From The L. Bamberger & Co. Kitchen Advisory Service





E. J. Koenig Studio

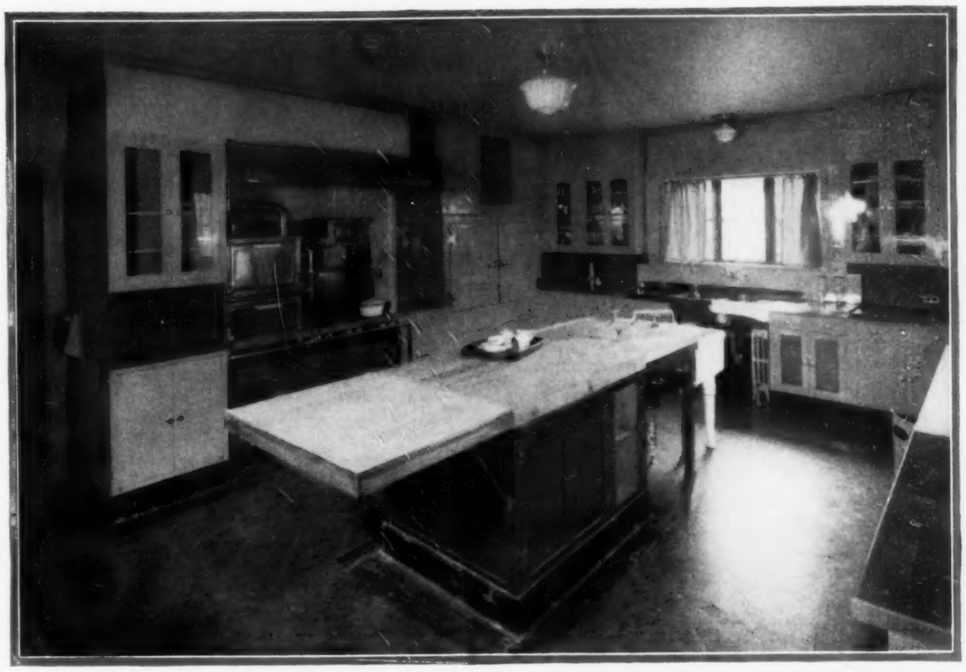
effort. And should a new piece of equipment be needed, the genie of modern merchandising provides it at the lifting of the kitchen extension telephone.

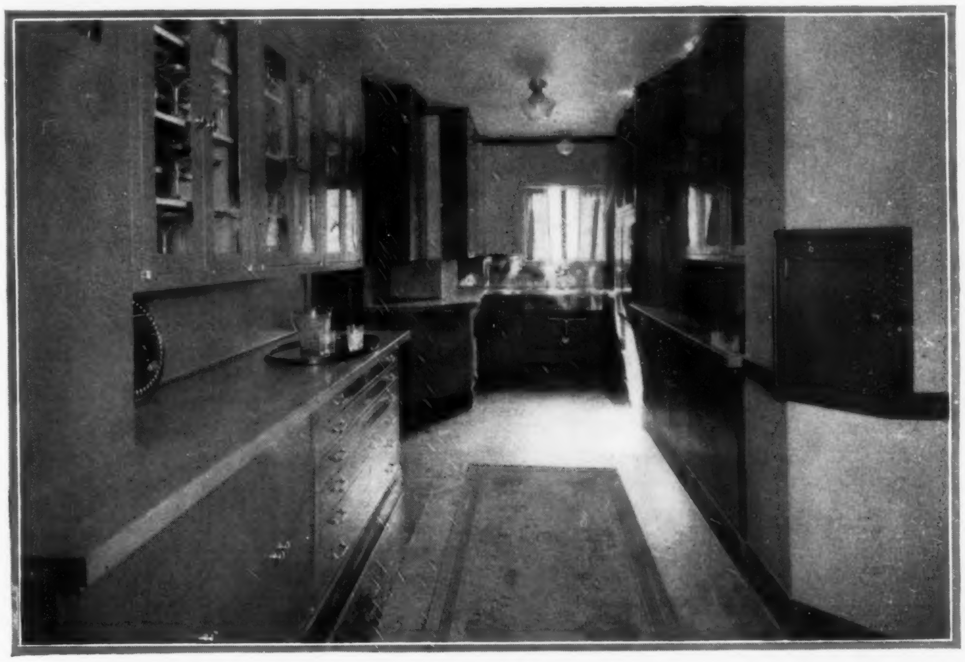
The major pieces of equipment have all been described in previous issues. Some are shown in the accompanying illustrations. But there is far more to the well-equipped kitchen than these important pieces. For the manufacturers' ingenuity has developed the most alluring gadgets and smaller bits of equipment which ever opened wide the home-maker's purse and justified their existence forever after.

In each of the equally important divisions of kitchen activity, preparing, cooking, and clearing away meals, the smaller devices eliminate lost motion and save unbelievable time. The large electric mixer, chopper, and "general help" is not a new invention for it developed into home proportions from the heavy appliances of commercial kitchens. For the large family, or one of constant and numerous guests, the time and labor saved in preparing large quantities of food more than offsets the first expense, which compares with that of any good piece of permanent machinery. By following the explicit directions given by the manufacturer, and starting with simple whipping, beating and mixing, the most timid or untrained develop confidence so that the choppers, cutters, and ice-cream freezer attachment can soon be deftly handled. Three speeds are provided for different purposes and the machine runs on ordinary current while a handsome and compact cabinet holds the attachments not in use.

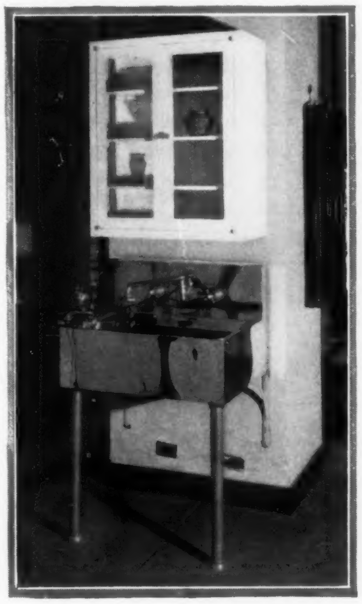
For the kitchen more modest in its catering, come equally effective, smaller electric beaters and mixers. These compact and powerful little machines, with their alumi-

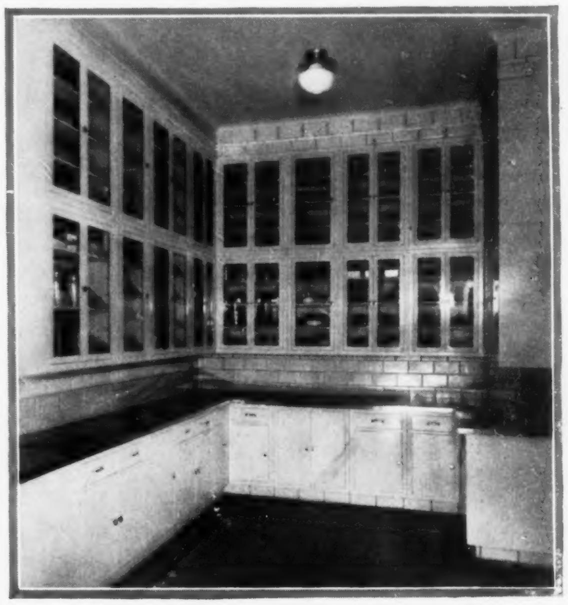
(*Continued on page 96*)





(Top) The modern kitchen in the residence of R. L. Jurden, Kansas City, Missouri, is equipped with a complete layout of well placed steel units. The pantry (center) also utilizes steel for its cabinets and drawers. Markers on the linen drawers bear witness to the efficiency of this room. Bryant Fleming, architect. Janes & Kirtland, Inc.





(Right) Monel metal makes a deep sink that is ideal for the flower room. The enameled steel cabinet above it conveniently houses vases. Janes & Kirtland, Inc. One view of the well arranged butler's pantry in the home of Mrs. Alfred G. Wilson is shown at the extreme right. This is lined with commodious metal cupboards and closets. Olean Metal Cabinet Works, Inc.

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

A NEW all-steel welded, insulated, porcelain-lined refrigerator, adapted to ice or mechanical refrigeration, bids for popularity on three counts. First: on the front of the cabinet is an indicator or safety signal that tells when foods are being maintained in a temperature low enough to prevent growth of dangerous bacteria. Second: the door is opened by pressure on a pedal, allowing one to approach the refrigerator with food in both hands. Third: a daylight base provides several inches clearance between cabinet and floor, promoting both cleanliness and easy cleaning.

A TIME SAVER

BUILDING costs certainly may be lowered by the use of time saving products. Even the lowly butt-hinges may help. By means of a "non-mortise" hinge a door may now be hung in ten minutes. The labor cost saved is appreciable. A handy man about the house may now successfully and easily perform what used to be the difficult operation of hanging a door.

Without losing any of the attractiveness of finishing hardware, this unit may be used for all cabinets and cupboards, for wardrobe and interior doors, and for small house exterior doors. It eliminates uneven mortises, prevents marring trim; it can be applied after painting of trim; it simplifies the matter of changing the swing of a door. It equalizes the space, about one-sixteenth of an inch, between door and jamb at each side—doors are usually tight against the jamb on the hinge side while fit is not so snug on the lock side.

AIR MIXER

WE now have an air mixer and air diffuser said to increase comfort within the house in winter and summer. This unit is no mere electric fan. It enjoys the protection of a basic patent.

Perhaps you have noticed how cigarette smoke floats in a horizontal streak. Breathed air, we are told, floats in similar streaks and dissipates just as slowly. Air that settles in each level must be mixed and diffused, so that temperature and moisture are equalled, if the atmosphere of a room is to be healthful.

Operating silently and without causing a rushing of wind or violent drafts, this unit stirs up stagnant air at the breathing level. A small universal motor is completely enclosed in a neat base of white metal. The motor drives a vertical shaft to which two blades, non-metallic and mounted at a peculiar though carefully determined angle, are attached; the blades are enclosed in a spherical brass guard. Attractive in appearance and accident-proof, this cousin of the fans stands 19 inches in height; diameter of the guard is 10 inches; weight is 13½ pounds.

The value of this airator is increased by a nickeled deodorizing case that may be attached to the top of the guard. This case holds a compound which sweetens the air drawn through the guard as the blades revolve, neutralizing odors and spreading delicately pleasing perfumes if desired. One of these cases is included with each unit.

NEW FLOORING

UP to a few years ago an owner who wanted to beautify the interior of his home with hardwood flooring was forced to put up with much inconvenience. Besides the actual laying of the wood strips, scraping and sanding were necessary, resulting in a great deal of dirt and dust. Offensive odors of finishing materials made the work even more objectionable. Worst of all was the loss of use of the rooms for the ten days or two weeks required to do the work.

Such is not the case now. A flooring is being sold for use in old and in new houses that is completely finished at the factory. The strips are filled and then varnished twice on the surface and treated on back and edges with a special moisture resisting compound.

To owners of old homes this flooring has a distinct appeal in the speed, convenience and cleanliness of installing. Furniture is moved to an adjoining room for the day usually required by two carpenters to refloor the average-sized room. The floor is ready for use when the last nail is driven.

This tongue and groove flooring, in the new house, also, has advantages. It is always difficult to secure a satisfactory hardwood floor installation. The flooring may be of high quality and delivered to the building well seasoned, but due to the inevitable dampness in new construction it is impossible to protect it against absorbing some moisture. Hand-scraping or machine-sanding, and painters' finish on moisture-laden wood should be avoided. These difficulties are largely overcome by this new product.

SHUTTER-AWNINGS

AN entirely weatherproof shutter type of awning constructed of sturdy, well seasoned cedar is specially designed to give protection against sun, rain, snow and wind. Each one is made to fit the window, veranda or sleeping porch which it is to shelter.

Offering all the advantages of both shutter and awning, this device does not keep out necessary light, yet the direct rays of the sun cannot enter and rain or snow cannot beat in; complete circulation of air at top and bottom is permitted under any circumstances or conditions.

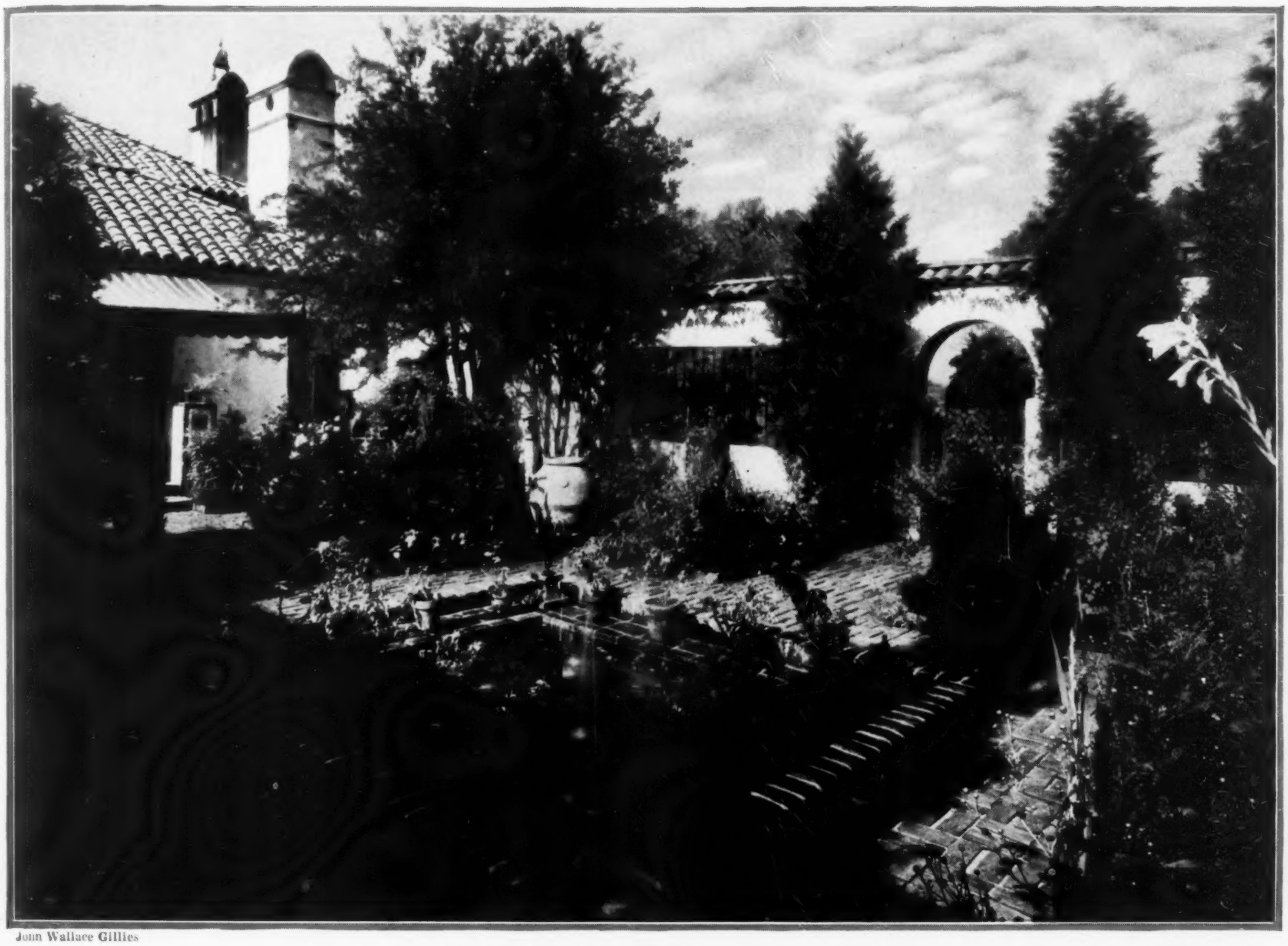
Shutter awnings may be left in place throughout the entire year. Adjustment of the blades to a fully or partly open, or to a closed condition is made by simply turning a control placed inside the window. Blades may be finished in any desired color. This awning is delivered fully equipped for use.

FOR PROTECTION

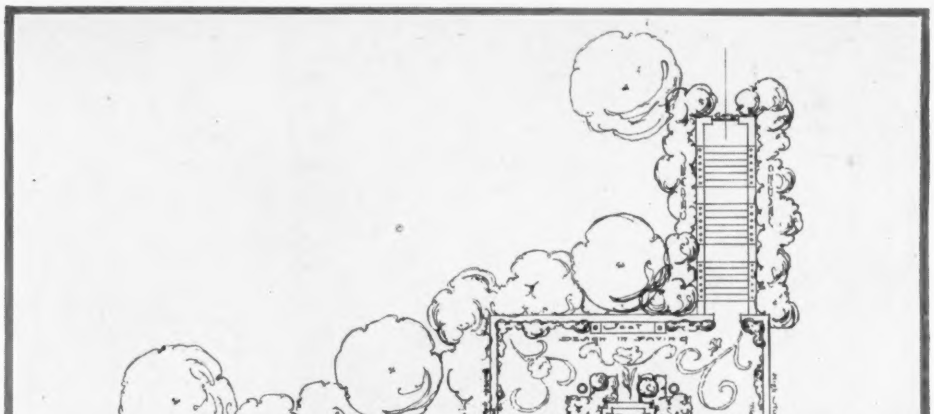
ANOTHER sense organ has been given to the robot and the trials of the burglar have been increased. While we are just becoming acquainted with the electric eye and grid-glow tubes, an unheard of pressure-sensitive instrument is placed in our hands.

This is a waterproof, dustproof cable, of

(*Continued on page* 98)



John Wallace Gillies


CEDARS
CEDARS
SEAT
DESIGN IN PAVING
POOL
SEAT
SEAT
PERGOLA
UPPER GARDEN
POOL
PAVED
WALKS
PAVED TERRACE
DOOR
HOUSE

The Schley garden at Far Hills is centered in two connecting patios, of which the upper one is shown on this page. In its center is a sunken pool fed by four splashing jets, from which the water is drawn to supply the basin in the lower garden. Low Box hedges outline the planting beds, which have round recesses in which are set large decorative Mediterranean oil jars

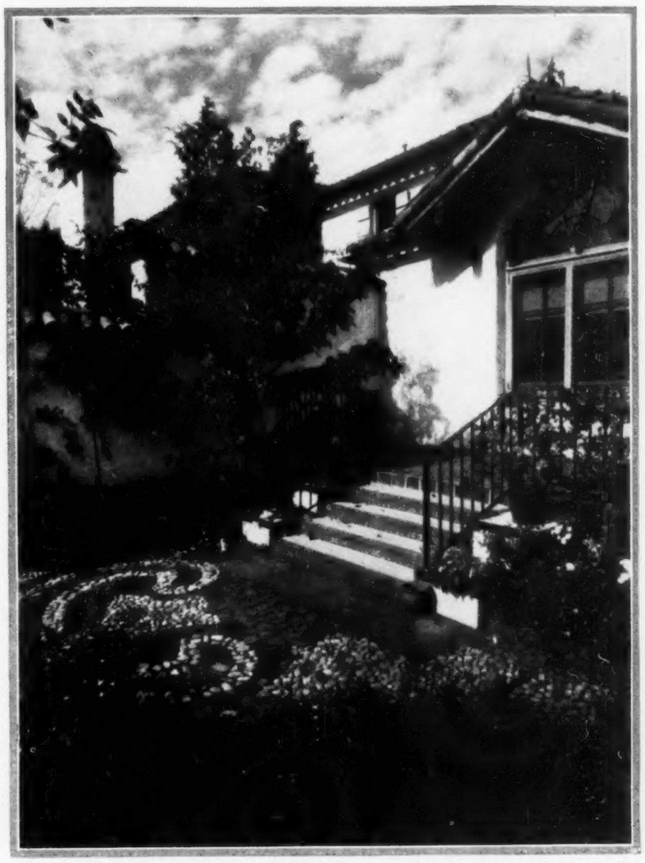
New Jersey Follows Spain In A Garden Within Patio Walls

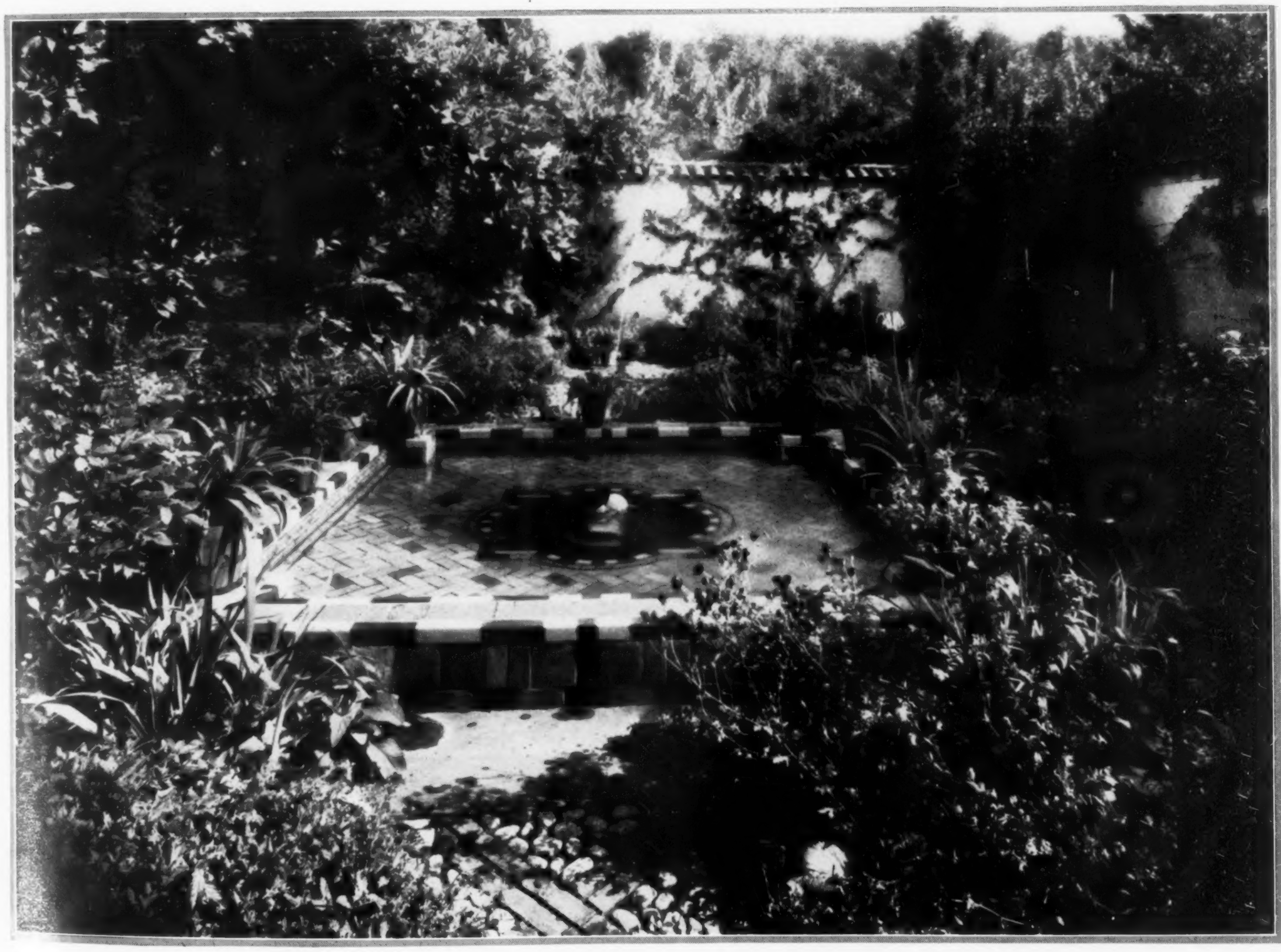
John Wallace Gillies

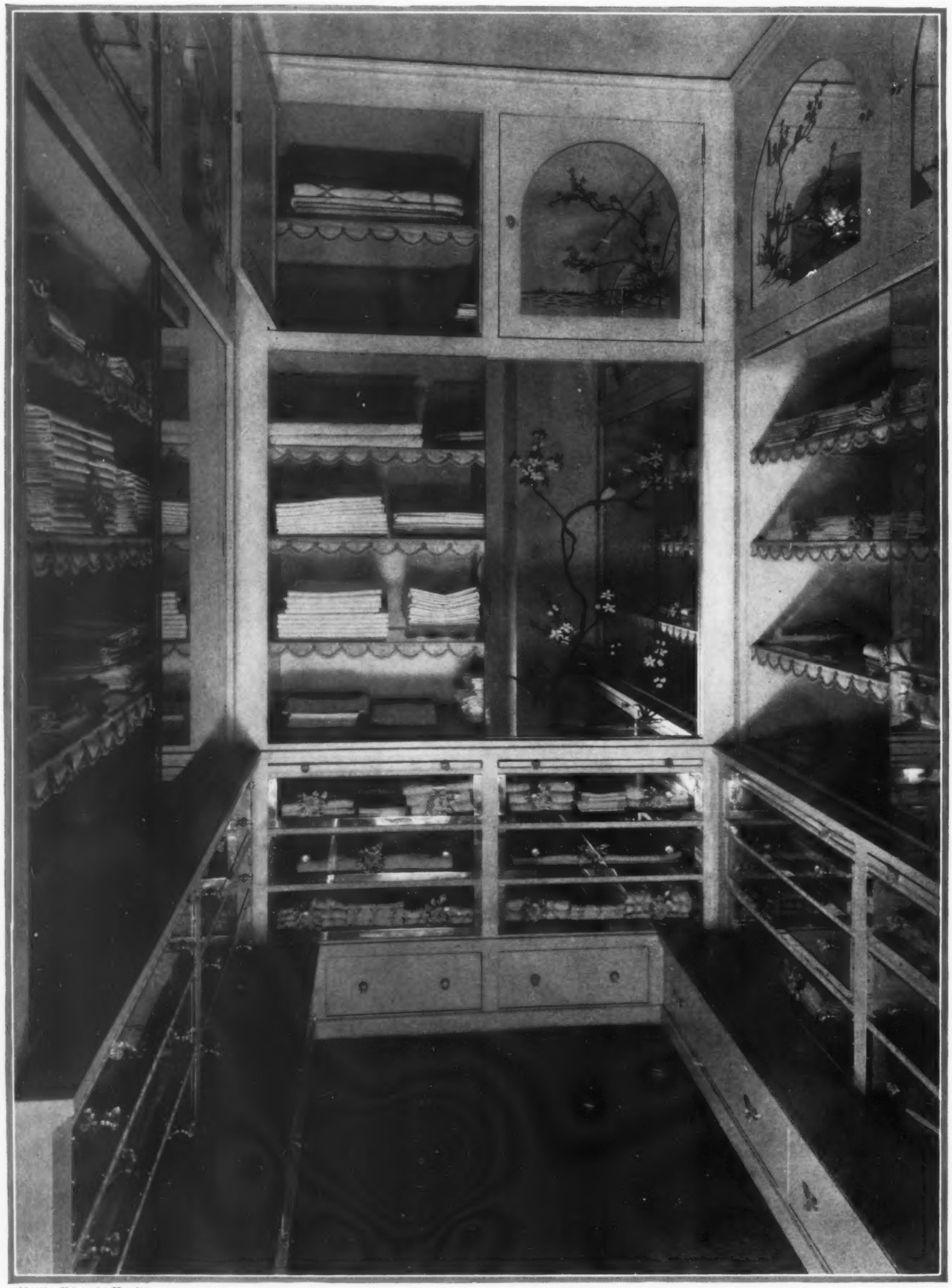
(Above) The brick path which runs along the east side of Mr. Schley's paved terrace is bordered on either side with beds of such flowering plants as Peonies, with Lilies and Chrysanthemums set in for later bloom, Polyantha Roses, Hemerocallis, Delphiniums and Phlox. Throughout both gardens tall Cedars, Flowering Crabs and Cherries, standard Wisteria, Lilacs and occasional large Box trees give light and shade. (Left) Pots with Heliotropes, Geraniums and Fuchsias dot the steps to the door which leads out of the upper garden on the east side and thence to a walk ascending the hill. Either of these two gardens could stand by itself with perfect effect were the available area more limited

Two Connecting Units Complete In Themselves Form A Garden Ensemble

(Right) Colored Spanish tiles form the risers of the steps to the paved terrace and make a striking contrast to the white walls of the garden and house. A large Crab tree and carefully trained Rose and Clematis vines make interesting shadows on the walls and provide a cool green background for the bright colors of the flowers and tiles. (Below) Large pots of blue Agapanthus are set on the edges of the gay-hued tile pool in the lower garden. Flower beds close in the pool and narrow paths lead to it from four sides. Except for these small beds and the narrow planting strip against the wall, the whole court is paved with colored stones and pebbles carefully worked out in floral designs



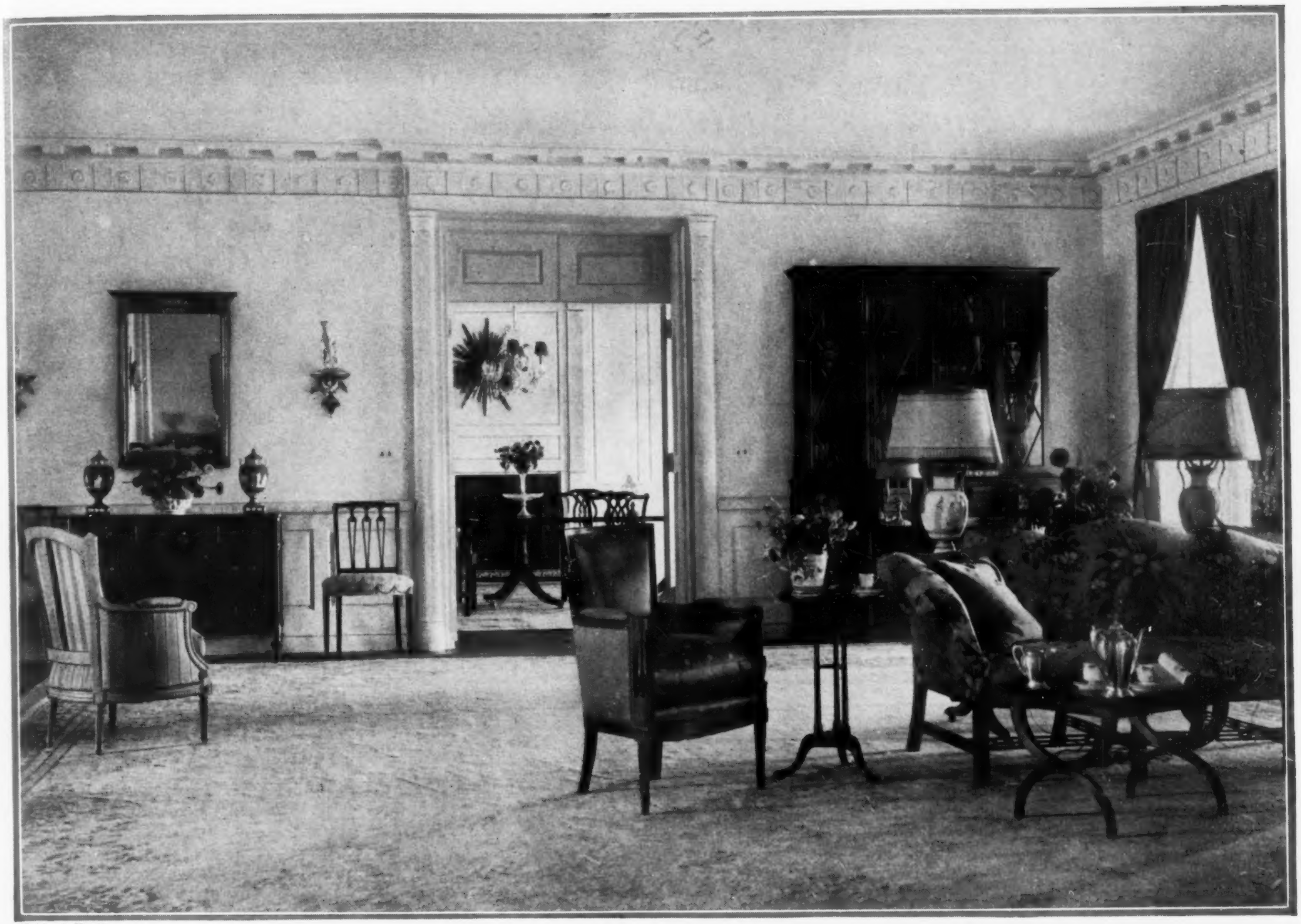




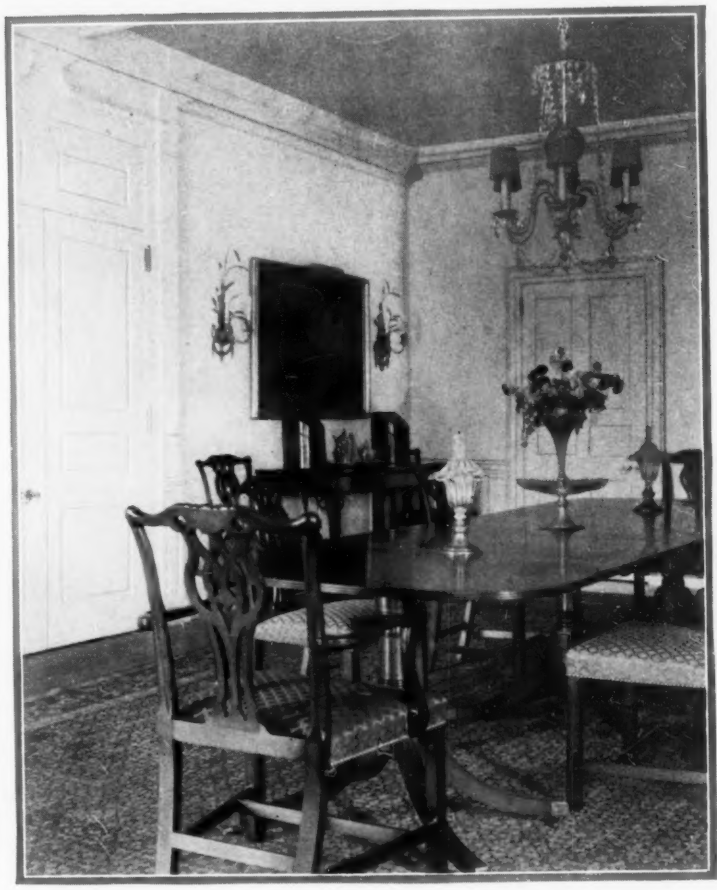
Mattie Edwards Hewitt

The Apotheosis Of The Closet

With cleanliness placed second on the list of virtues, surely order is a good third. And order begins at the closet. In this linen closet the severity of such a purely utilitarian space is offset by decorative Japanese tree patterns painted in brown, white and peach on mirror panels, shelves edged with peach silk moire bordered in blue ribbon and lace, and walls also in peach. Mrs. George Herzog, designer and decorator

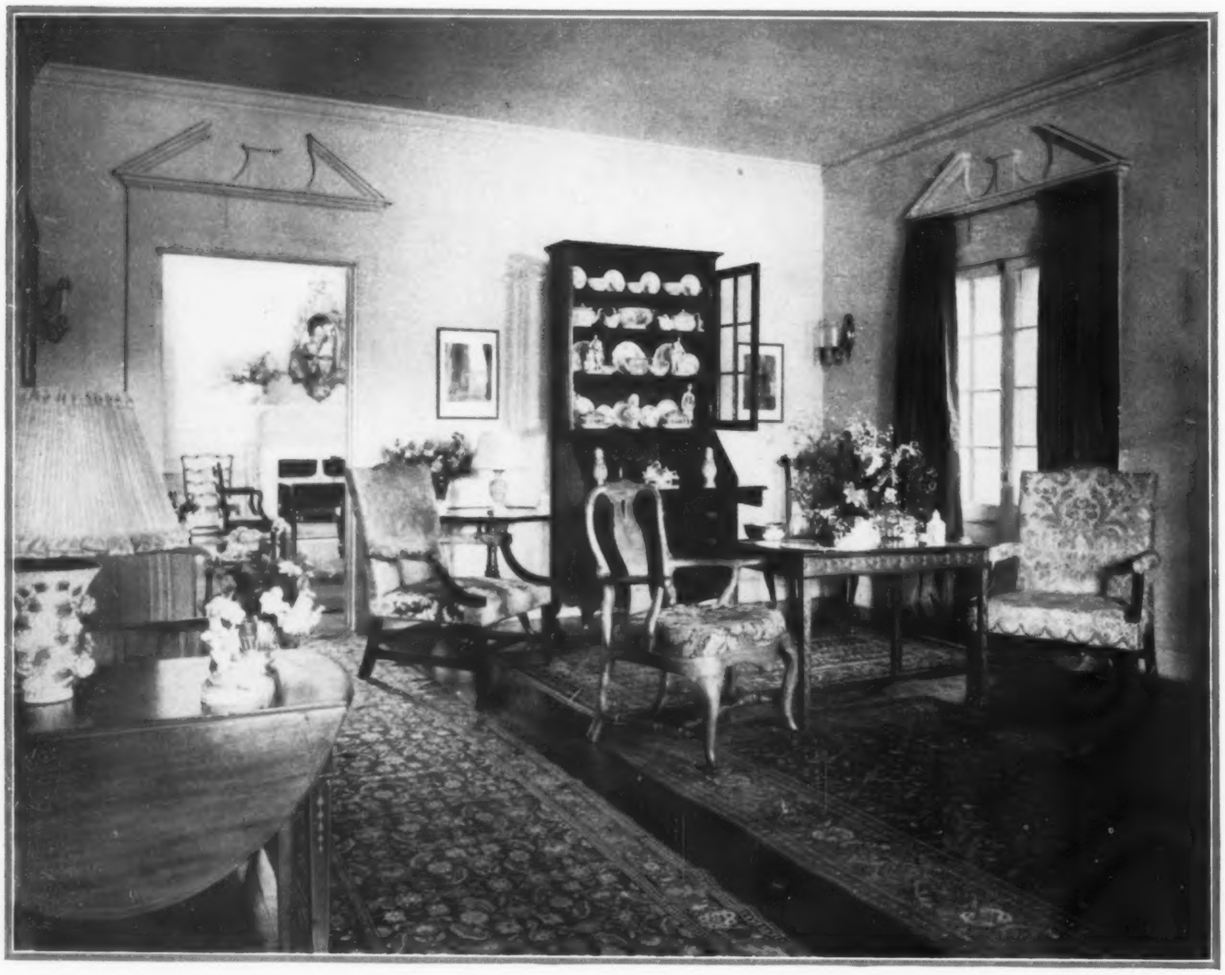


Tebbs & Knell

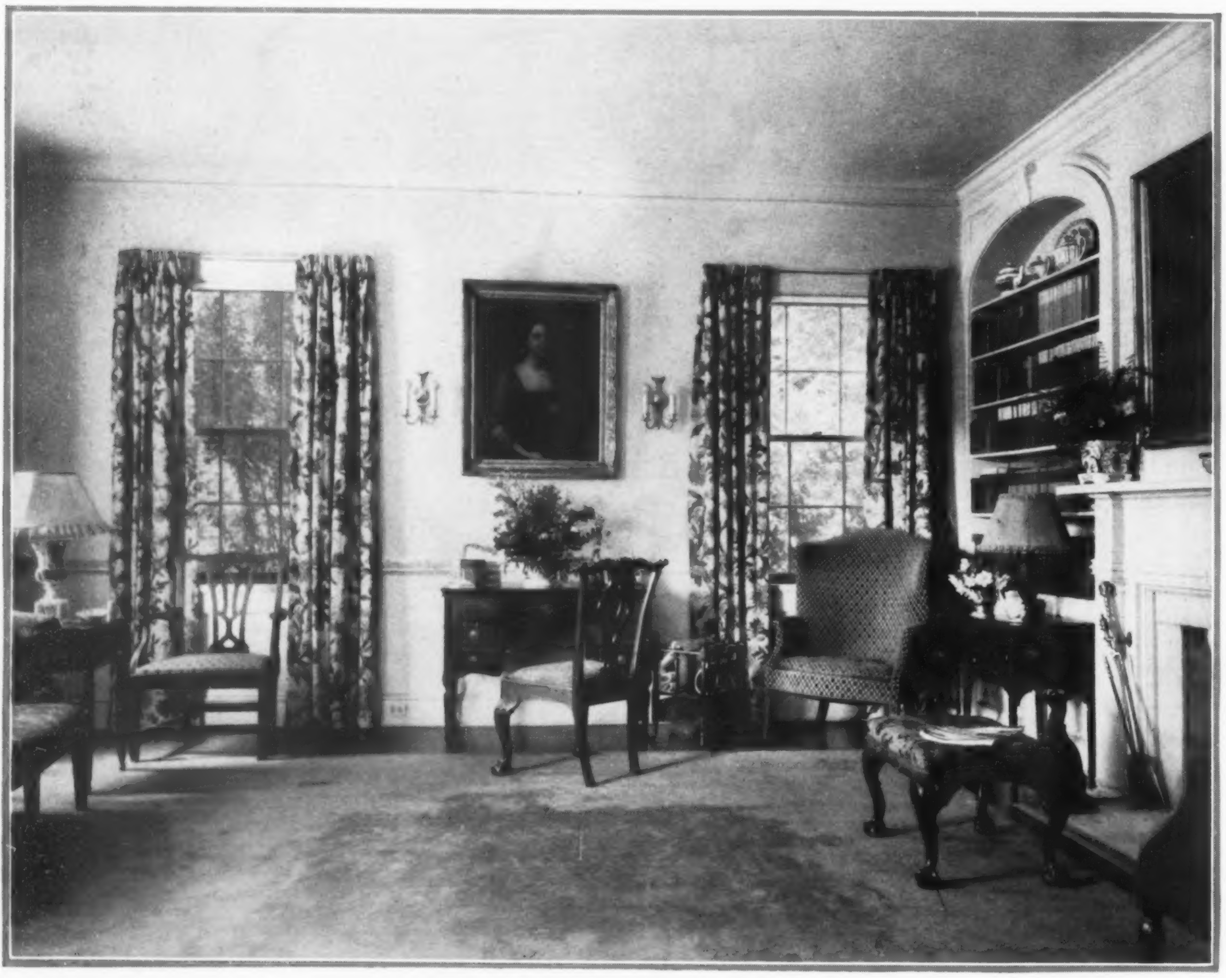


The interior architecture of the R. E. Lasater residence at Winston-Salem, N. C. is carried out in the Georgian taste with furnishings mainly French and English 18th Century. In the living room, copper hued curtains contrast pleasantly with hydrangea blue walls. To one side of the dining room doorway is a splendid Sheraton secretary bookcase. Balancing weight is given the opposite side by a Louis XVI chest over which hangs a gilt mirror flanked by black and gilt brackets. The Sheraton side chairs are upholstered in a gold striped fabric. In front of the chest stands a Louis XVI armchair in old white covered with a gold striped fabric. The Chippendale sofa is in a yellow grounded chintz. Amethyst satin covers the Directoire armchair. The rug is an Aubusson pattern in terra-cotta, blues, mauves and greens on biscuit. (Right) The dining room has oyster white walls and curtains of red taffeta damask. The mahogany dining table is a Duncan Phyfe piece while chairs and console are Chippendale. An antique Farrahan rug colored in deep blues, gold and crimson covers the floor. The W. E. Browne Decorating Co.

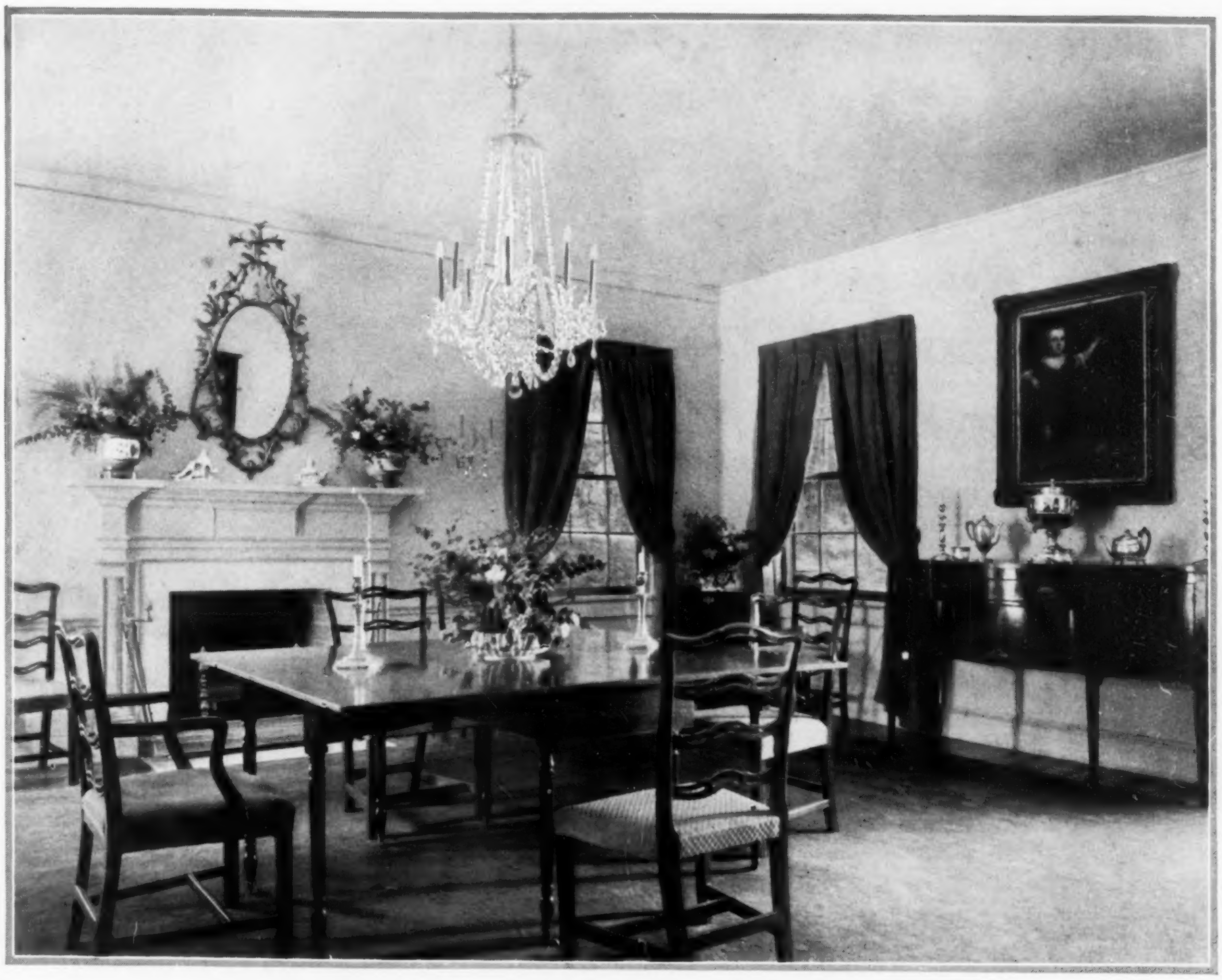
A Portfolio Of Interiors From Two Southern Houses



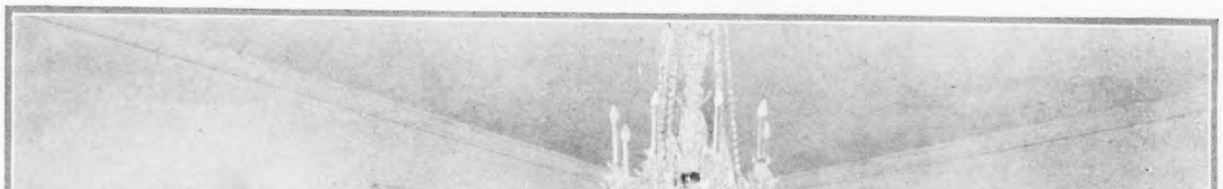
Fine 18th Century pieces, the result of many years of collecting, furnish the home of S. C. Porter, Atlanta, Georgia. In the living room, curtains of red taffeta hang against pale lemon yellow walls. Chairs are covered in red, green-blue and gold brocades and damasks. Much old china, Chelsea, Rockingham, etc., is in evidence



The library in this house has its walls painted a very pale green. Here the curtains are of blocked linen in rust, gold, green and violet. On the Hepplewhite sofa is a wool material grounded in rust red and sprigged with gold and green. Various chairs are covered in gold, green, prune and tête de negre. The rug is in a solid rust tone



The spacious dining room has gay walls of a greenish turquoise, damask curtains are patterned in deep amethyst, gold and rust. Chair seats are covered with a diamond figured damask in turquoise and gold. Sèvres jars grace the mantelpiece and above it hangs an old Chippendale mirror framed in carved and gilded wood

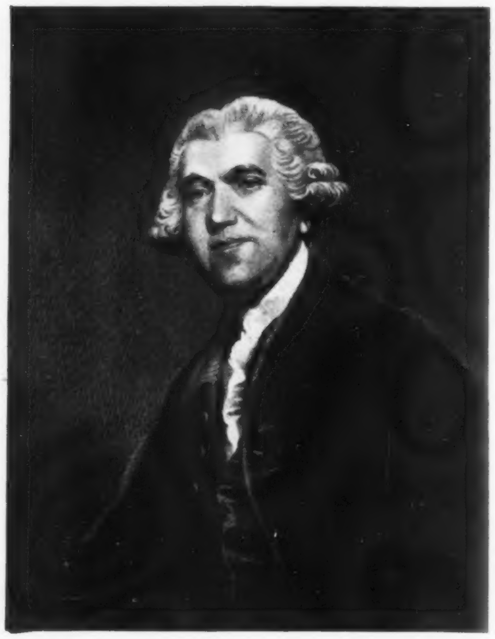


Dining room table, sideboard, cupboards and the mantel are old pieces from Charleston. Some of the Chippendale chairs are American products and some English. The china seen in the cupboards is mostly crown derby, Worcester, spode, etc., in rich coloring. Porter and Porter were the decorators of this residence

Tebbs & Knell

Josiah Wedgwood And His Portrait Medallions

Gardner Teall



Jos. Wedgwood
Sarah Wedgwood

At the upper right is an engraving of Josiah Wedgwood by S. W. Reynolds after Sir Joshua Reynolds' famous portrait. Above is a medallion portrait of Sarah Wedgwood, modeled by Henry Webber, and the signatures of both Wedgwood and his wife. To the right is a portrait medallion of Thomas Bentley (1731-1780) partner in the firm of Wedgwood and Bentley; modeled by John Flaxman in blue and white jasper ware

BEFORE me is an exquisite portrait medallion in blue and white jasper ware. It is only one of hundreds which the genius of Josiah Wedgwood conceived, and to which the art of John Flaxman and others gave perfect form. Although not one of the rarer medallions, it is rare enough, for of the great number of these ceramic portraits Wedgwood produced and marketed, few have survived.

In the last quarter of the 18th Century scarcely an English home of any pretension to taste was without one or more of these medallions. A large number must also have been found in American homes before the Revolution. Others undoubtedly were sent to the American market after the cessation of hostilities, as Wedgwood included many portraits of patriots in his selection of subjects. Wedgwood himself was an ardent sympathizer with the Colonists throughout their struggle for independence. He contributed generously to a fund raised in England to ameliorate the sufferings of those Americans who were then there imprisoned. That alone should endear his memory to Americans, and as this present year marks the Bicentenary of his birth, it is fitting that we again pay homage to his memory.

Josiah Wedgwood was christened at Burslem, July 12, 1730. The exact birth date is unknown. He lived to hear himself acclaimed the greatest potter of his day. A man of genius, integrity and courage, progressive, genial and kindly, he stands as an immortal in the annals of ceramic art.

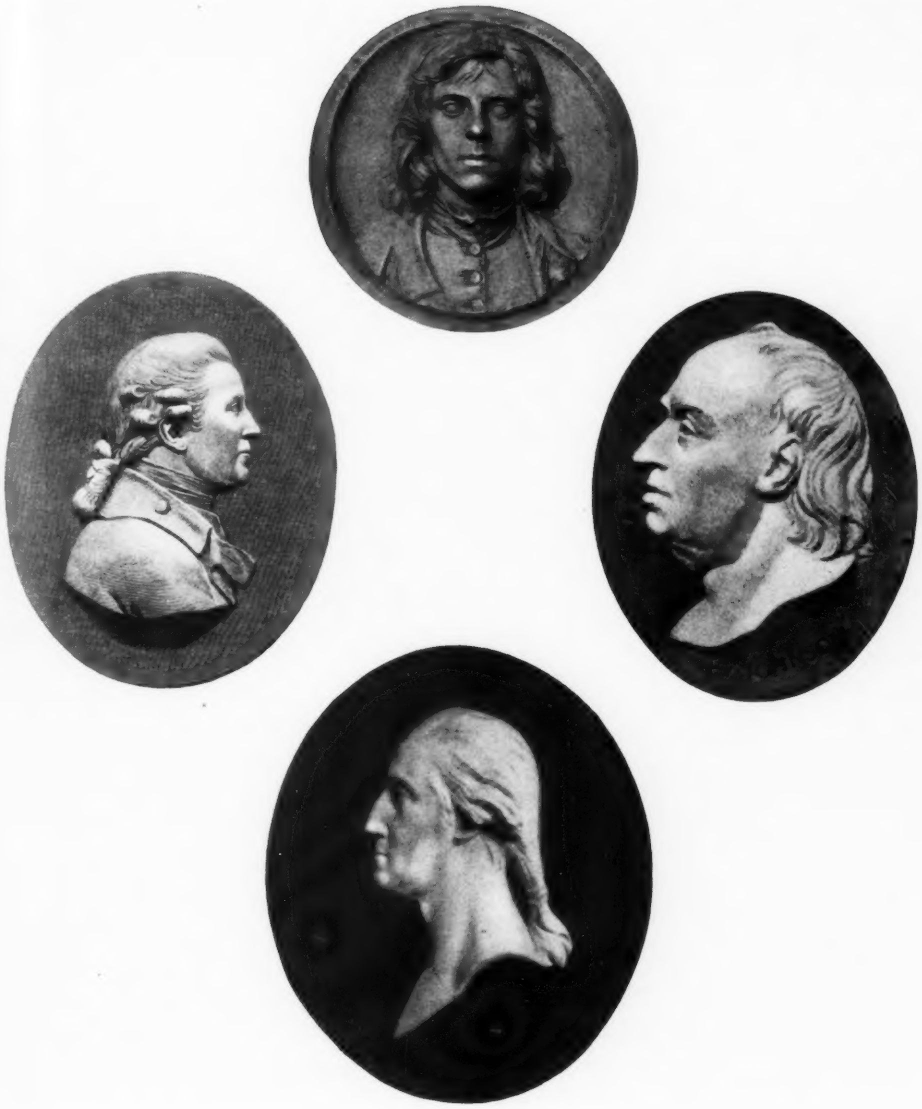
Of a long line of fairly well-to-do Staffordshire potters, he was the youngest of the thirteen children of Thomas, who was a son of Thomas and a grandson of Thomas: three Wedgwoods of the name and Josiah's eldest brother made the fourth. Josiah Wedgwood was, indeed, a born potter: even his great-great-grandfather, Gilbert Wedgwood, had been a master-potter.

Very far from being a strong boy was Josiah. He was frail in physique, and throughout his life suffered from physical infirmities. But however he may have suffered in body, his mind was ever alert, his disposition ever cheerful. As a day-scholar he attended a school kept by a Mr. Blount in the town of Newcastle-under-Lyme, some two miles from Burslem. Not a boy in the whole school was more diligent at his lessons or more eager to learn. But when he was nine, his father's death put an end to schooling. As his eldest brother, Thomas, had inherited the patrimony, young Josiah found employment, after a little, at home in the pottery. Undoubtedly the boy had been loath to give up school; in after years he felt that this early break had proved a handicap to him in all his undertakings.

I think these early years were not without much happiness for Josiah, despite his delicate constitution and painful ailments. He loved the fields and the woods, stream and meadow and all nature with a passionate love. Natural history was, perhaps, his chief delight. He started a little museum in an empty shed, making shelves for it which he filled with all sorts of things he collected. Not only was Wedgwood a born potter, but a born collector as well. He never gave up his early interest in such things. When his became a state of opulence, he surrounded himself with natural history rarities, objects of art and curios.

It was the same with books: Wedgwood loved them and collected a fine library in which he justly took great pride, and of which he made good use. Apropos of this, he once said in a letter to Thomas Bentley, his friend and partner, "My wife says I must buy no more books till I build another house, and advises me to first read some of those I already have. What nonsense she sometimes talks!"

The town of Burslem, "Mother of Potteries," entertained William Ewart Gladstone in 1863. On that occasion Gladstone (then Chancellor of the Exchequer), de-



The medallion at the top of the page is a portrait of John Flaxman executed by himself when twenty-four. (Center left) Medallion portrait of Sir Joshua Reynolds, president of the Royal Academy, done by Flaxman in jasper ware. (Center, right) Portrait of Dr. Samuel Johnson made by Flaxman in 1784, the year of Dr. Johnson's death. (Directly above) Jasper ware model of Washington, from the bust by Jean Antoine Houdon

livered an address in memory of Wedgwood. In the course of this he said: "Relentless criticism has long since torn to pieces the old legend of King Numa receiving in a cavern from the nymph Egeria, the laws which were to govern Rome, but no criticism can shade the record of that illness and that incapacitation of the boy Josiah Wedgwood which made for him a cavern of his bedroom and an oracle of his own searching, meditative, fruitful mind." Gladstone was particularly referring to the serious illness from smallpox which young Josiah suffered, and the after effects which some twenty years later necessitated the amputation of a limb. Although at the age of twelve he had shown remarkable skill at the potter's wheel, he had to give up that part of the work and after this illness to turn to other mysteries of the craft, such as modeling forms, constructing moulds, casting, mixing clays, applying glazes, and attending to decoration. All these things were occupying him when, at fourteen, he became regularly apprenticed to his brother.

Young Josiah had, of course, some holidays and hours of leisure. These he employed profitably. If he had been denied the schooling his love of books led him to regret having missed, still in the world's wide academy of effort, contact and experiment he learned invaluable lessons never to be forgotten and thereafter to be well applied to his progress. Josiah's mother died in 1748. Two years later, on reaching his majority, his apprenticeship to his brother terminated, and he came into the modest legacy of £20 which had been left by his father.

Now a master-potter, young Wedgwood set out on his own account and formed a partnership in the small pottery known as Alders' at Cliff Bank near Stoke-on-Trent. After a year or two there, he went on to Fenton, a few miles from Stoke and there became the partner of Thomas Whieldon who was looked upon as the foremost potter in Staffordshire.

Before Wedgwood's advent in the world, John Astbury, a Staffordshire potter of Shelton, had produced tea-services in red pottery, ornamented with small stamped reliefs in white. This was soon after the year 1700. In 1720 Astbury introduced the use of calcined flint in the body of his wares, an innovation which led to the manufacture of the Staffordshire salt-glaze wares which brought renown to the district's potteries. By the year 1750, some seven years after Astbury's death, marbled and tortoise-shell wares were made in Staffordshire, but the wares still remained somewhat fragile. Elsewhere in England certain potters had succeeded in their attempts to produce porcelain. Reports of these activities undoubtedly fired Wedgwood's imagination, and spurred him on to further experiment and effort. Therefore let us turn, for a moment, to a brief and swift survey of some of the factors which encouraged these other English potters to seek advancement in their art.

Even before the year 1714 when good Queen Anne bid adieu to all earthly sorrow, the art of the potter was securely enthroned in the acquisitive affections of the English dilettante. Almost everyone in England who was anyone had a bit of rare china to display. Macaulay tells us that even statesmen and generals were not ashamed to be renowned as judges of teapots and dragons.

Addison and Pope, however, hurled their javelins of satire at the riders of the new hobby. Lady Mary Wortley Montague as naturally answered their caustic comments: "Old China," said she, "is below nobody's taste, since it has been the Duke of Argyle's whose understanding has never been doubted, either by his friends or his enemies." That seemed to settle it.

English potters were not slow to react to the advantage given them by those more peaceful pursuits of "statesmen and generals" who tuned to the taste that was the Duke of Argyle's, and it meant something in Society that Lady Mary was on their side. A widespread collecting interest usually finds accompaniment in contemporary competitive production. Thus it was that the enthusiasm of the *monde* for old china, was an appreciable influence in leading the potters of England to seek perfection for their wares. Bow (1744), Chelsea (1745), Derby (1750), Bristol (1750), Worces-

(*Continued on page 90*)

Finest of all the Goldenbells is F. spectabilis, a sport from F. intermedia which is in itself a hybrid. This is a strong growing sort with exceptionally large, rich yellow blossoms which are borne in great profusion along the spreading stems

Forsythias To Greet The Spring Sun

E. H. Wilson, V. M. H.

IF there were a law, and one there ought to be, for the prevention of cruelty to trees and shrubs, the Goldenbells or Forsythias would be entitled to claims amounting to millions of dollars. No group of shrubs is so maltreated as these most joyous and most cheerful of spring blooming plants. If they escape mutilation in the autumn sweep-up in suburban gardens and parks, they almost invariably suffer devastation during the spring cleaning mania which in particular assails the suburbanite in February, March or early April, according to climate. In the autumn when cleaning up the fallen leaves there appears to be an irresistible desire on the part of most gardeners to crop the heads of any shrub within arm's reach. In the early spring an overwhelming impulse to do something in the garden takes possession of people and the first thing they usually do is take a pair of shears or a knife and with these tools do untold mischief. Wherever one goes in March or early April one sees the Goldenbells sheared back into vegetable solids—mere bundles of sticks—devoid of all grace or pretense of beauty and bearing but a few scattered blossoms.

It is seemingly useless to rail against this ridiculous custom and yet by hook or by crook something must be done to stop it. Cannot such folk get the simple fact into their heads that in cutting off these branches they are robbing themselves of myriad blossoms? Surely, realizing this they would be content to wait until the flowering season was over; at that time they may step in and prune away to their hearts' content, and the sooner they do it after the blossoms have fallen the better for the bushes themselves. This rash mutilation of Forsythias is similarly inflicted on other spring blooming shrubs with the same dire results.

Pruning appears to be something which the man in the street fails to grasp and yet the principles are as simple as simple can be. The broad, general rules of pruning bushes are:

Those that flower on the previous season's wood should be pruned immediately after they have blossomed.

Those that flower on the current season's growth should be pruned early in the spring.

The first group includes all the spring and early summer flowering subjects; the second, those that flower at mid-summer and early autumn. If these two broad groups of flowering shrubs could be visualized and pruned as stated above, gardens would enjoy a greater wealth of bloom and the plants themselves would give fuller pleasure to their owners.

Of all the shrubs which blossom at the blush of spring Forsythias or Goldenbells are surely the most joyous; their clear yellow bells borne in utmost profusion are like so much bottled sunshine and never fail to uplift the heart and cheer the spirit of the owners and of the passerby. Indeed, among all the wealth of shrubs that we can grow in our gardens none gives a richer display of pure yellow than do these Oriental plants Again, no group of shrubs is more accommodating than the Goldenbells; they appear to be immune to the vitiating conditions of town and suburban areas. In the heart of great cities they blossom as freely as in the open country. The smallest of town gardens or city parks can have its bush or group of these yellow blossomed shrubs. Neither smoke nor chemical laden atmosphere, cats nor dogs, have lasting ill effects on Goldenbells. No pest bothers them, at least none of any importance, and they even put up with a niggardly fare. They are as tolerant as any shrub can be and in spite of all the abuse they undergo they come back smiling every spring. Of all plants they most cheerfully practice the biblical advice of "turning the left cheek also." None the less, like all other plants, to give of their best they need good food and proper attention.

In the first place they are never happy where their feet are wet during the winter. In a natural state one and all grow wild on rocky mountain slopes and should be so planted that their roots will enjoy good drainage during the winter months. Loam is their favorite diet and if a liberal supply of fertilizer be mixed with it the response these plants make is most gratifying.

Pruning has been mentioned, but if Forsythias be used as specimens on a lawn or in a border the wood three years old and upwards is best cut away just above the surface of the soil. This will induce strong new shoots to spring up and keep the bush orderly and within bounds, but if they be planted in groups for the purpose of making a bold display very little pruning is necessary. In fact, only such as will keep the plants confined to the area allotted them. They are best in my opinion as a tangled mass and if left alone they will form under these conditions an almost impenetrable thicket. The old original species *Forsythia suspensa* produces long, whip-like branches which root where they touch the ground. Here is a plant of which proper use is not made in American gardens; there is nothing better for trailing over a bank or for being trained against a wall or fence and allowed to drape the opposite side. It is no use as a shrub in the ordinary sense of the word but as a partial climber and as a drapery it is a plant of great merit and one which ought to be more abundantly used than it is at present.

The propagation of Forsythias is a simple matter and one that the rankest amateur may, if so minded, practice with success. All that is necessary is to take in the late autumn leafless stems of the previous season's growth, cut below a joint into short lengths and insert them in sand in a frame or cool greenhouse. Also many shoots are sent up from the base of the plant and these with a sharp spade or trowel can be removed with roots attached. Then as mentioned in the case of *F. suspensa* the free shoots which lie on the ground root at the tips without artificial aid. Planting may be done in spring or fall in the cooler districts and calls for no special remark, except that

(*Continued on page* 110)

J. Horace McFarland

One of the parents of F. intermedia was F. viridissima, a relatively small shrub that is not sufficiently hardy to be worth growing north of Long Island, N. Y. It comes into flower about two weeks later than does F. suspensa

Forsythia ovata is a very hardy species which was recently introduced from seeds collected by Dr. Wilson in Korea. It is a sturdy shrub growing six to eight feet tall with ascending stems and pale yellowish green bark

Mattie Edwards Hewitt

(Top) In Mrs. Robert Hill's garden at Palisades, N. Y. Tulips are used effectively at the foot of a stone wall draped with Clematis montana rubens. Beyond, broad stone steps lead upward to the lawn with its fringe of forest trees

The Lily-flowered Tulip Sirene is a lovely pink of the same tone as that of Clara Butt. In the garden it appears most effectively when associated with other flowers of white or rather light blue as a foil for its own clear color

Impressions Of The Newer May Tulips And Their Companion Flowers

Louise Beebe Wilder

DURING the past spring I had under special observation in my garden a hundred different varieties of May Tulips in lots of from half a dozen to thirty of a kind. Some of them were hot off the grower's griddle, so to speak, very new creations; others were older friends. They were disposed about the garden informally in an endeavor to give to each a harmonious setting, a pleasing companionship of shrub or plant, or an offsetting background. As not all the varieties were familiar to me some of these arrangements were less successful than others, but on the other hand some even of the chance associations proved most happy and worthy of being recorded.

To convey accurately by word of pen the color of a Tulip is not an easy matter, and for this reason: From the unfolding to the fall of the petals a Tulip in most cases passes through three color phases, and each of these phases may be as different as possible from the one that went before. Familiar to most gardeners is the gradual suffusion of the petals of what are known as the Picotee Tulips, from a hem-line of carmine until the original color is quite lost, and many other varieties not in the Picotee class undergo almost as radical a metamorphosis. Many a lemon-colored Tulip pales to almost white before its span of life is over; mauve or lavender Tulips fade, or sometimes acquire a rosy tinge as they age; numerous pink and cherry-colored varieties show a suffusion or illumination of amber upon first opening which later disappears, giving place to a flatter tone, and these same Tulips may assume a purplish cast before the end. The superb Mrs. Harold Irving Pratt which opens with an almost indescribable blend of amber, rose and biege with tender Fuchsia lights on the exterior of the petals, turns pinker as it ages, showing lavender suffusions, and in its last phase has much the coloring of *Magnolia soulangeana*. Most constant in their colors are the reds and scarlets, from the dusky tones of such as Zulu and Jubilee to the sharp, thin color of the new and beautiful Halley, but even these undergo some change. All of which goes to explain why disappointment is often experienced when our Tulips do not exactly bear out the descriptions of them found in catalogs and garden books.

It is difficult to choose among the newer pink and cherry-colored Tulips, so many and so enchanting are they. Rosabella (Cottage) is a beauty, a large, pale flower, flushed on each petal somewhat after the manner of a sea shell and with a quite delicious fragrance. It was lovely among white Columbines with the gray foliage of *Thalictrum glaucum* as a background. Eleanor Pratt (Cottage) is also of the first quality, a long, deep-cupped flower with bluntly pointed petals, white with gray shadowings about the base and a feathering along the edge of the petals of soft Fuchsia-pink which gradually spreads downward until it constitutes a deep suffusion. Lovely with *Anchusa myosotidiflora*. Los Angeles is one of the rare pink-flowered Breeders and very new, a large and graciously modeled flower of Persian-lilac pink with white and delicate amber featherings reaching up from the white base. This Tulip has the appearance of having blushed deeply. It is lovely with *Phlox divaricata*.

Flamingo (Darwin), though not so new, is indispensable. Its color is the clear, pure pink that looks well with any of the silvery lavender sorts such as Euterpe with drifts of gray-leaved Nepeta. Leda (Cottage) is an enchanting rose-pink Tulip that makes a fine effect above a floor of bright blue Pansies. Kriemhilde (Darwin) is new and of the first merit, a pure pink flower with silvery edges, brushed lightly with fawn-color on the exterior of the petals. Luscious is the word that comes to mind in describing it. It has a perfect companion in the beautiful Darwin Remembrance. L'Ingenue (Darwin), just appeared upon the horizon, is pink and delectable, deeply flushed with stronger color and with a white base and blue halo. *Anchusa myosotidiflora* is its proper companion with patches of Thrift in the foreground.

The two Princesses, Elizabeth and Mary, both Darwins, make delightful additions to the borders planted among Bleedingheart,

(*Continued on page* 106)

(Top) Many varieties of Tulips combine excellently with Forget-me-nots, whose gold-centered blue blossoms set off the colors of the taller flowers. Among the varieties that are especially happy in such an association are Princess Elizabeth, Princess Mary, Sirene and Acushla, a lemon-chrome

(Above) Breeder Tulips, along with the Cottage and Darwin groups, offer new varieties of exceptional merit. This type is characterized by its distinctive color tones and blends, including purple and bronze, brown and orange, yellow and bronze and various tones of buff and bronze

Harry G. Healy

The slender type of Cottage is especially lovely in form as well as coloring. Among the newer members of this class are Barbara Pratt, a rose pink; Ambrosia, peach pink with topaz and amber lights; and Acushla with its pointed petals of rich lemon-chrome, fine with Forget-me-nots

The square-built Darwins also offer fine new varieties. One of the best is Mystery, a superb dark hue redder than Zulu but still very dusky. Other outstanding dark Tulips, useful in deepening the effect of borders, are William The Silent, plum color, and Velvet King, which is a fine purple

How To Grow The Chinese Primroses

E. H. M. Cox

GARDENERS on both sides of the Atlantic are taking more and more interest in Chinese Primroses. In the British Isles some of them come under the category of universal plants, and no doubt in time this will be the case in the United States. I have heard some Americans say, however, that they cannot be grown in the Northern States, but that is not quite true. I know of gardens in Boston, Glencoe, Illinois, and Clinton, New York, where many of them are growing away happily. You will find, as the English have, that much depends on understanding their few simple cultural requirements.

The number of Primulas discovered in China during the last twenty years is enormous: somewhere in the neighborhood of two hundred species. Of these a large proportion will never become garden plants, either because they are not sufficiently attractive, or because they come from a great altitude in the Chinese Alps and will not take kindly to cultivation. Those which are flourishing are, as a rule, plants of thin woodland, and in that fact lies their success or failure in cultivation. I find that gardeners are inclined to grow

(Top) Among the more difficult Primulas which are exceptionally worthwhile is P. littoniana, with purple flower heads coming from scarlet buds and suggesting in shape the odd spires of the Kniphofia. This is a good one to try after experience with the easier species has been enjoyed

Reginald A. Malby

P. involucrata is a white with small shiny leaves and wide-open flowers carried on six-inch wiry stems. It is one of the choicest of the easily grown Asiatic species. When the plants have made several crowns they should be divided after flowering, to avoid undue crowding next year them as rock garden plants and then their disappointment begins. Situations in which many of the best garden species are found in the wilds are the edges of Bamboo brakes, Birch coppices, or near the outside of mixed or conifer woods, where sunlight can flicker through the branches even in full leafage. The soil is always full of humus and is amply supplied with drainage. There is a plentiful supply of moisture during the growing season, but the soil is never stagnant during the winter.

You will see from this that they like partial shade, a porous soil with plenty of humus, and ample drainage. Now, this does not prevent them from being grown in rock gardens provided that you can supply those conditions. They not only grow better, but look more imposing if they are planted in groups; so the small pocket among the rocks is useless. They must have at least a foot of soil, as their root systems are large for the size of the plant. In the British Isles we grow them in the following situations in order of preference:

The wild garden, in thin woodland.

Among shrubs in a shrub border, which gives the requisite amount of light and shade, and a fairly cool root medium in summer.

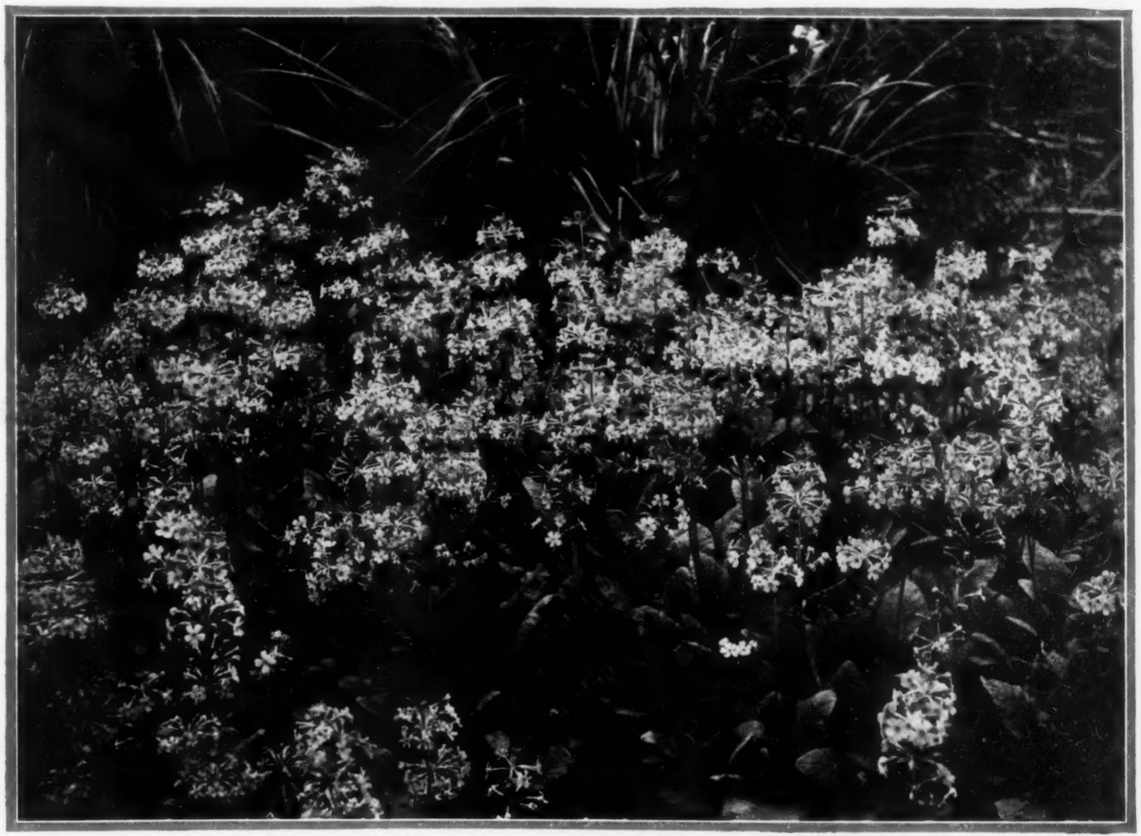
In groups on the outskirts of the rock garden.

I see no reason why they should not succeed admirably under more or less similar conditions in the United States, except that you will have to pay particular attention to shade and to an adequate supply of moisture during the summer.

As you are not allowed to import Primula plants without a permit, I tabulate briefly our English method

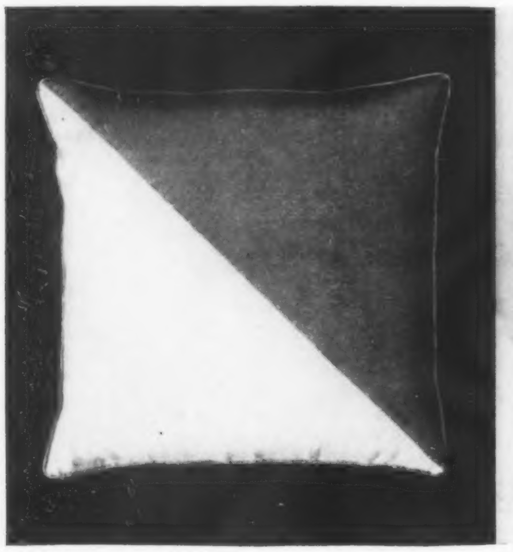
(*Continued on page* 114)

(Top) Another worthy Asiatic kind is P. sikkimensis, with narrow leaves and lemon-yellow flowers. Other good species in this group with its characteristic large heads of nodding blossoms are florindae, a large-leaved yellow, and secundiflora, plum purple in color and quite striking

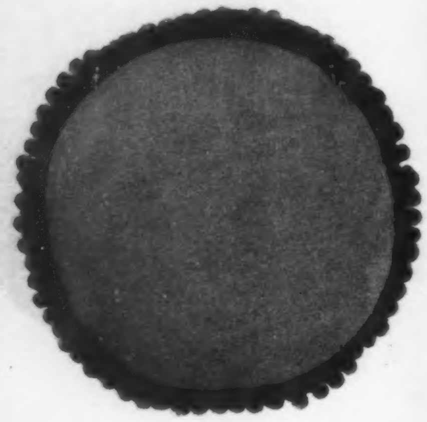


Primula bulleyana belongs to the candelabra group and bears its orange-yellow flowers in whorls. Like other Asiatic Primroses it needs aeration in winter and should be mulched only with some material which will not form a sodden mass over the crowns and rot them very badly

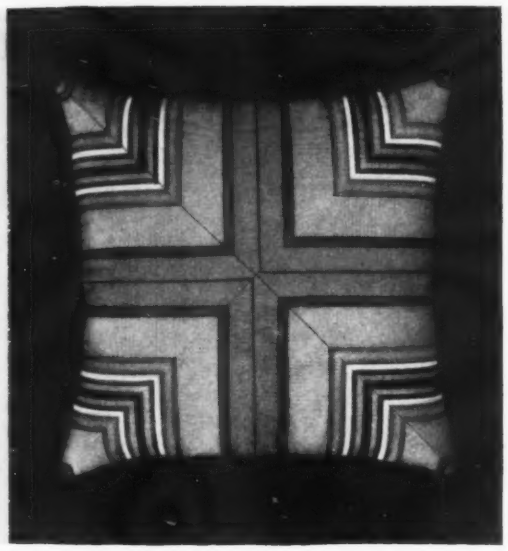
Reginald A. Malby



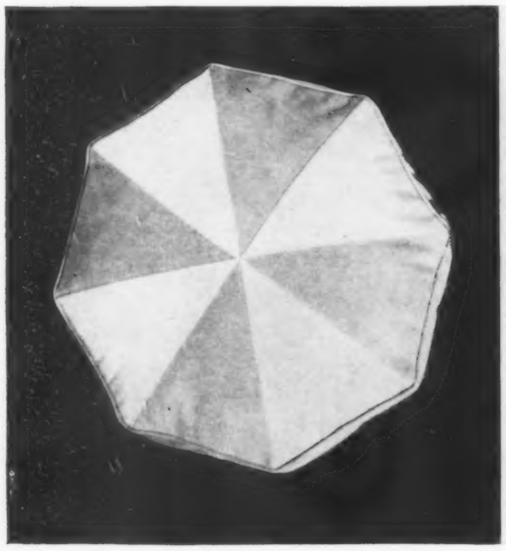
A very simple pillow to make consists of matched triangles of orange and of green sunfast linen. The edges are then corded in orange. The pillow measures 18 inches square. A half yard of each color is required and two yards cording



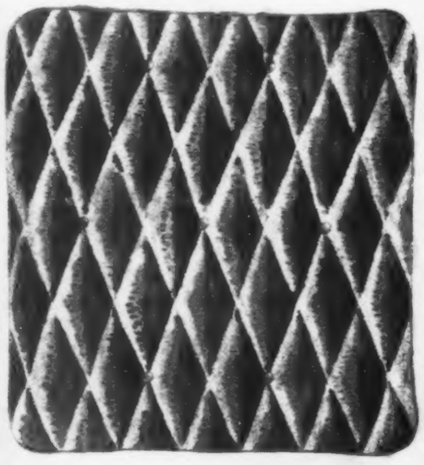
This orange wool crash round cushion is stuffed hard to use as a terrace hassock. It is 16 inches in diameter with a 3 inch boxing trimmed with black, orange and yellow wool fringe. Requirements—1 yard of crash, 2⅔ yards of fringe



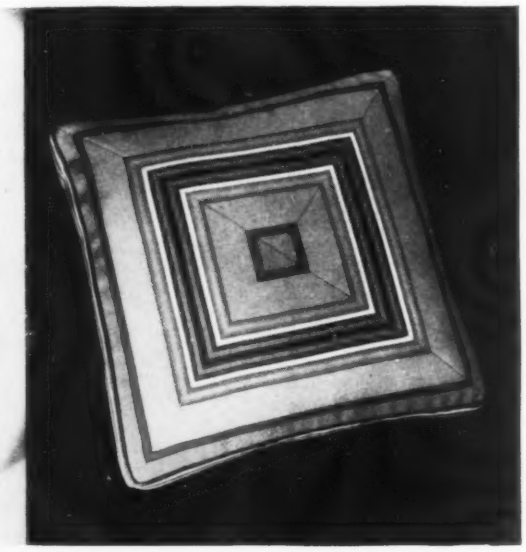
An example of how to use left-overs: this attractive pillow is made from the pieces cut out in making the pillow below. It measures 18½ inches square and is corded in green, to harmonize with the green, coral and tan striped rep



This octagon pillow is of waterproof suede cloth in green and coral, with a 2½ inch boxing and a cording of green. The triangular panels measure six inches across the base. Needed: 1⅓ yards coral suede, ½ yard of green suede



Take modernist rough jute with a green diagonal. Make the cover 24 inches by 22, with a boxing 1½ inches deep and buttons at meeting of diagonal lines. Buttons and cording are of green glazed chintz. One yard of material required

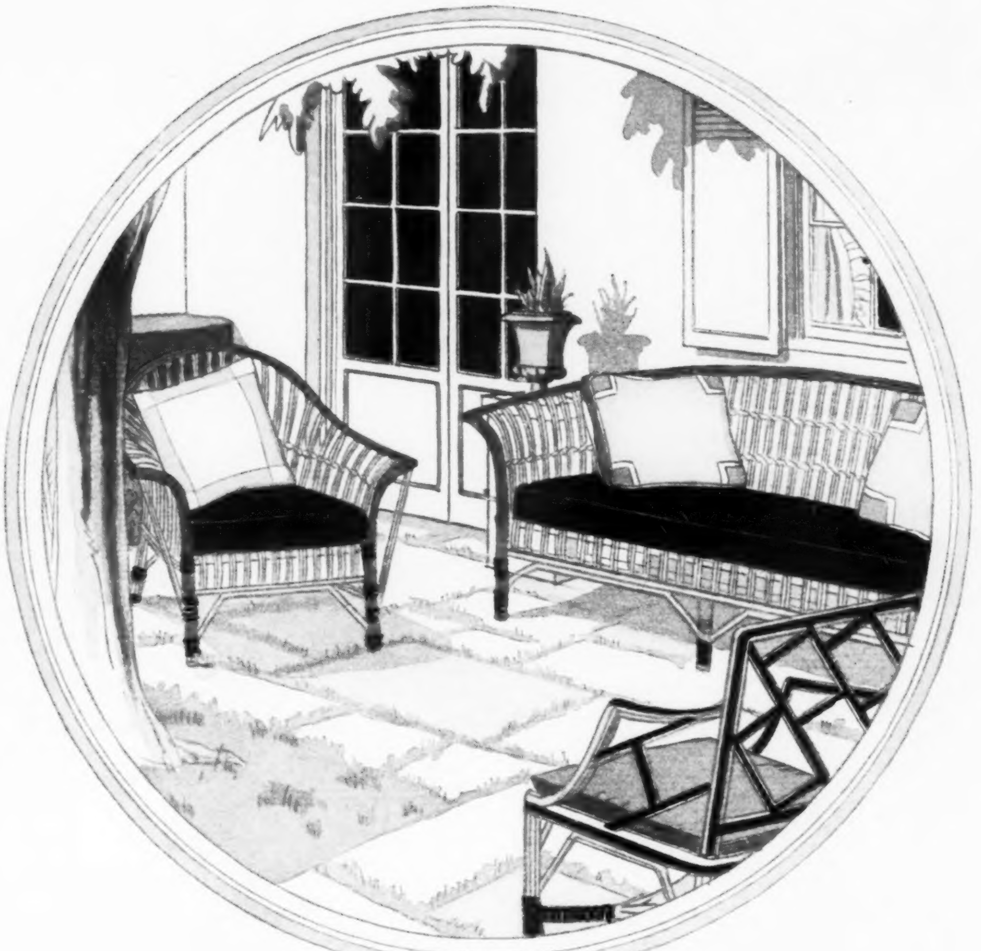


From striped rep in green, coral and tan is made this pillow, 19½ inches square. The boxing is 2½ inches deep, the whole being corded in green. Needed: 1½ yards of material, 4½ yards of cording. See pillows above for left overs

These cushions are designed to be of sunfast materials, some waterproof. Yardages given are on the basis of 50 inch wide materials. Some pillows are planned to use up ends left over. Designed by Agnes Foster Wright

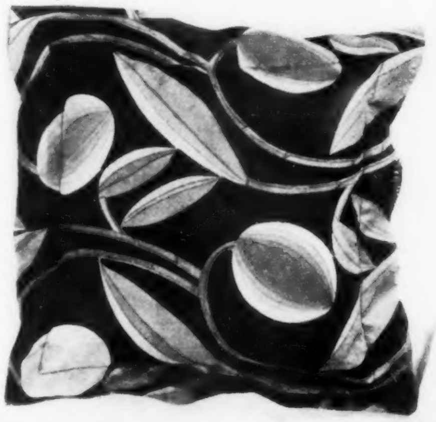
Eleven Colorful Pillows Easy To Make

Designed For Terraces And Winter Sun Rooms



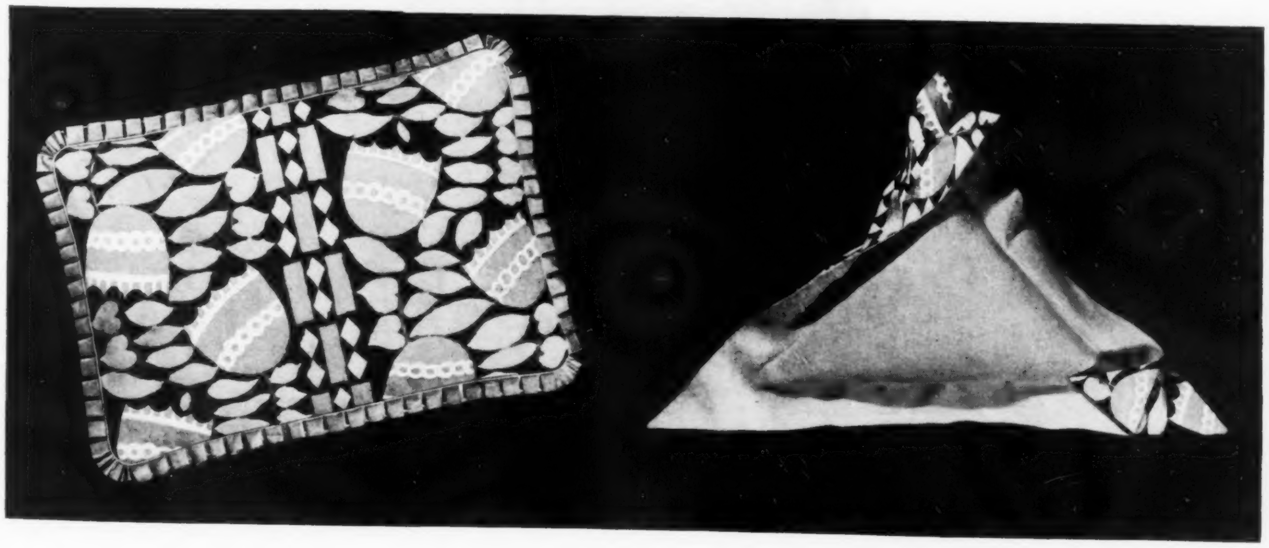
(On chair) Tangerine linen pillow with orange squares and coral edging. Of tangerine linen, ½ yard, of orange ¼. (On settee) Boxed pillow with squares cut from one on chair. ⅔ yard orange and ¼ yard of orange and tangerine

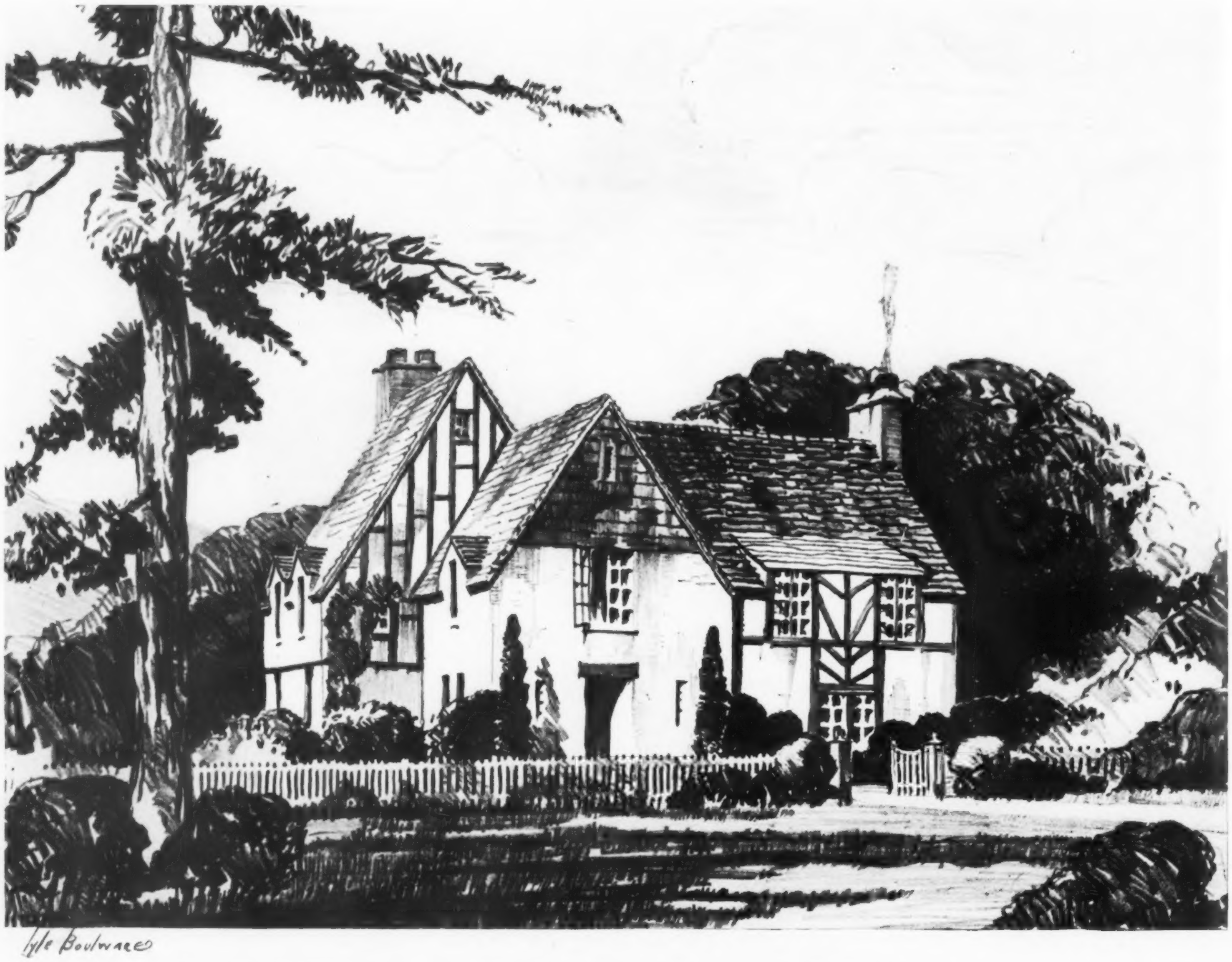
(Below) Of modernist black figured linen, trimmed with box-pleated ruffle of blue and cording of orange. It is 20 inches by 14, with a 2½ inch boxing. Use ½ yard of figured linen, ⅔ yard of plain chintz for pleating, 4 yards cord

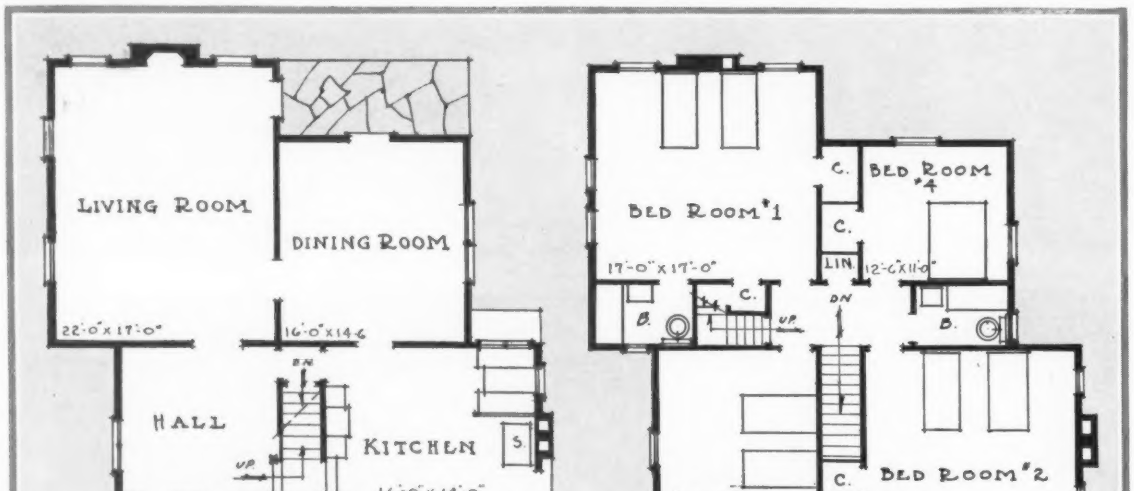


(Left) A black figured pomegranate linen makes an effective pillow 24 inches square with flaps 2½ inches wide lined with coral linen. It requires ⅔ of a yard of the figured linen and ⅓ yard of coral for the facing of the flaps

This triangular coral linen pillow reverses usual procedure. Flaps lined with a figured linen and the body coral. Its base is 33 inches and its sides 20. ⅔ of a yard of coral linen and ⅓ yard of figured is needed for its making




Lyle Boulware


LIVING ROOM
22'-0"x17'-0"
DINING ROOM
16'-0"x14-6
HALL
C.
UP
DN
KITCHEN
16'-0"x14'-0"
S
BED ROOM #1
17'-0"x17'-0"
B.
C.
UP
DN
C.
BED ROOM #4
C.
LIN
12'-6"x11'-0"
B.
BED ROOM 3
15'-0"x12'-6"
C.
BED ROOM #2
C.
16'-0"x14'-0"

Its exterior design a reflection of the serenity and quaint charm of rural England, while interior appointments and planning are in line with the best practice here, this small house fulfills every requirement of the ideal suburban residence. Walls are of stucco with occasional introductions of half-timbering and rough siding. A breakfast alcove is provided in the kitchen. The owner's chamber has an attached bath, while the other bedrooms are served by a bath opening on the hall. A servant's room and bath may be provided in the third story

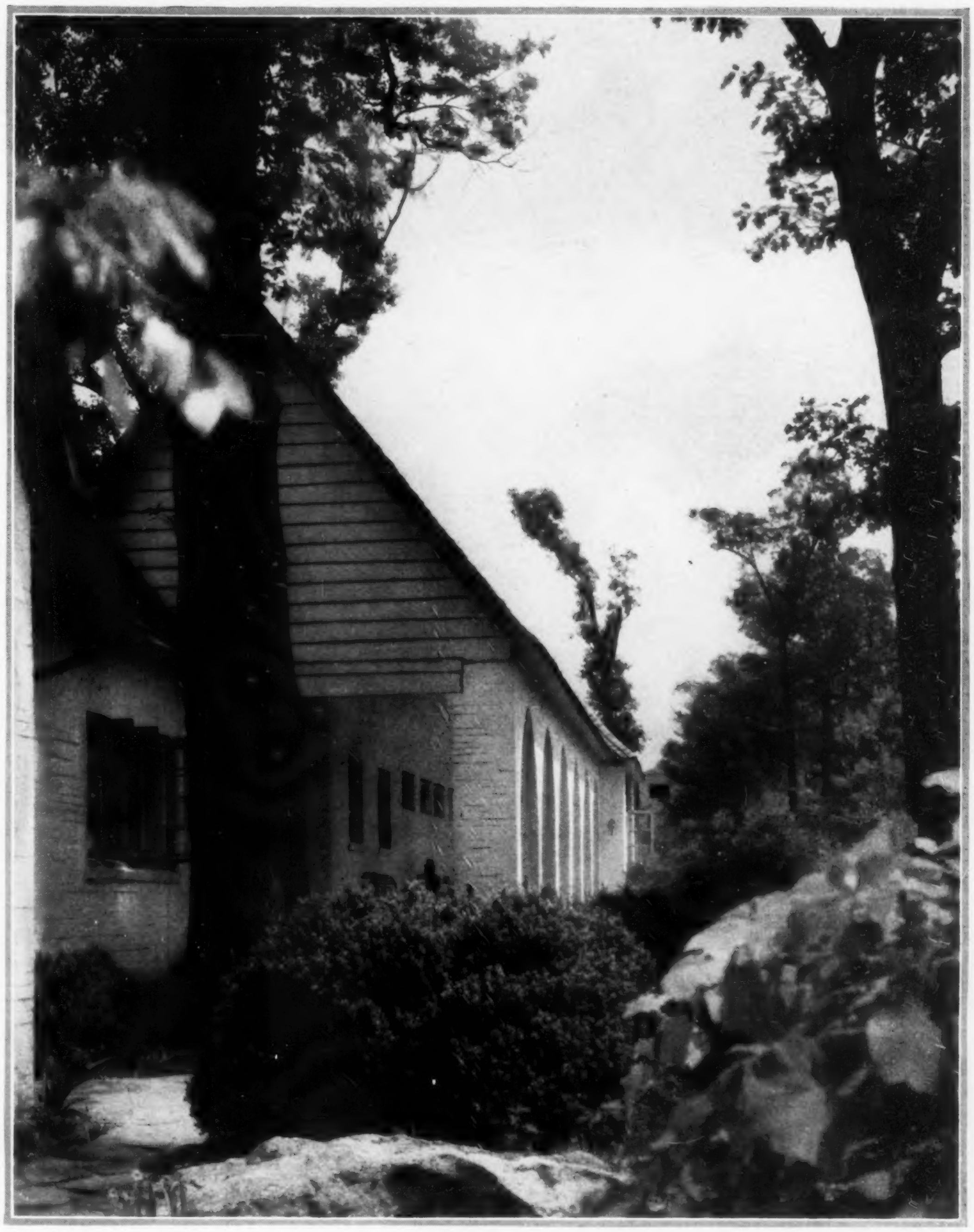
Lyle Boulware, Architect

An English Cottage For A Suburban Site

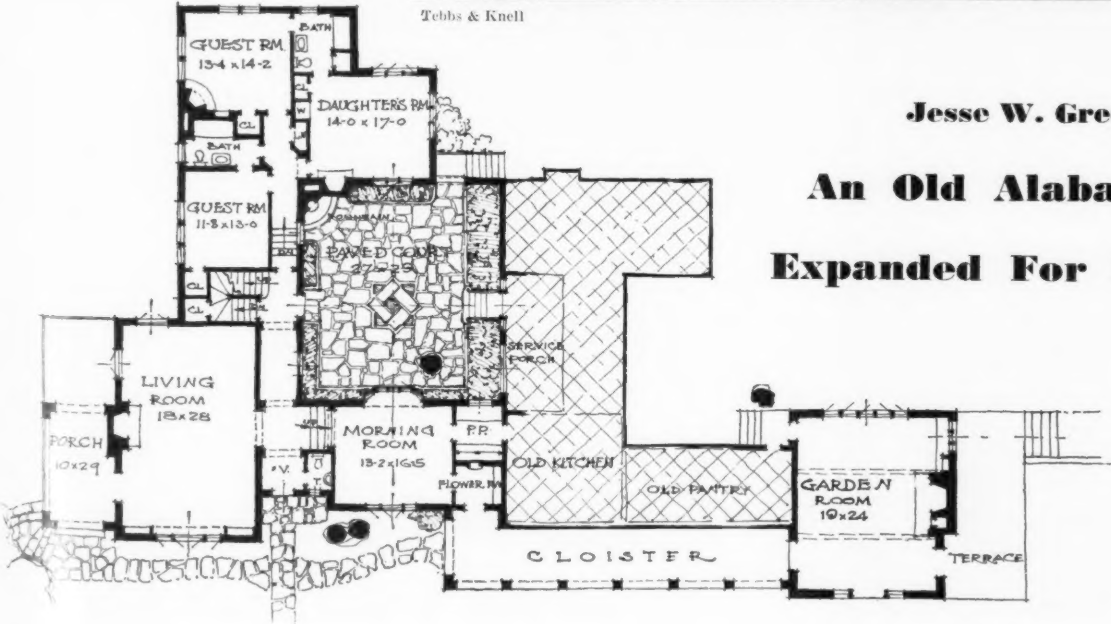
Jesse W. Green, Architect

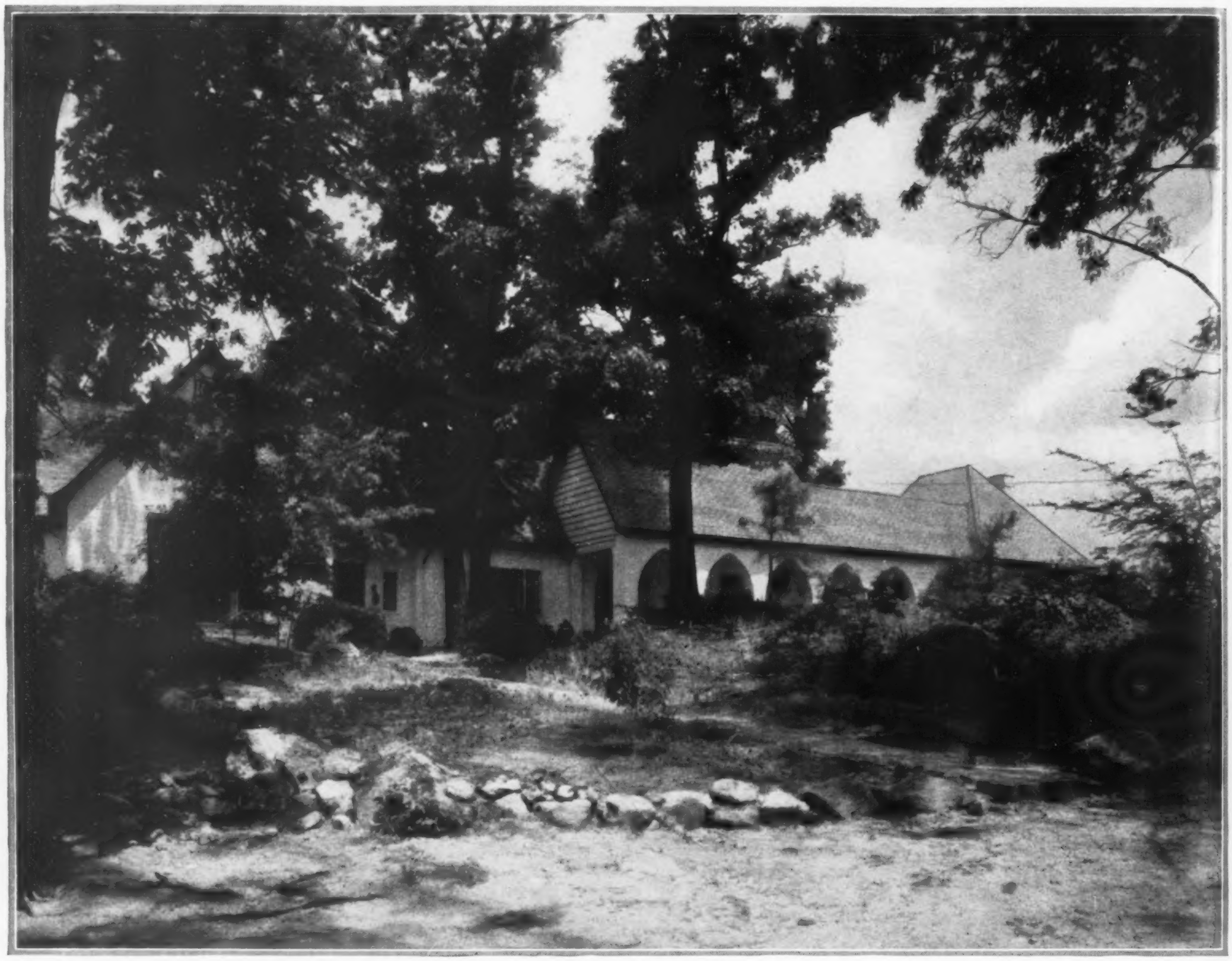
An Old Alabama House Is Expanded For Modern Living

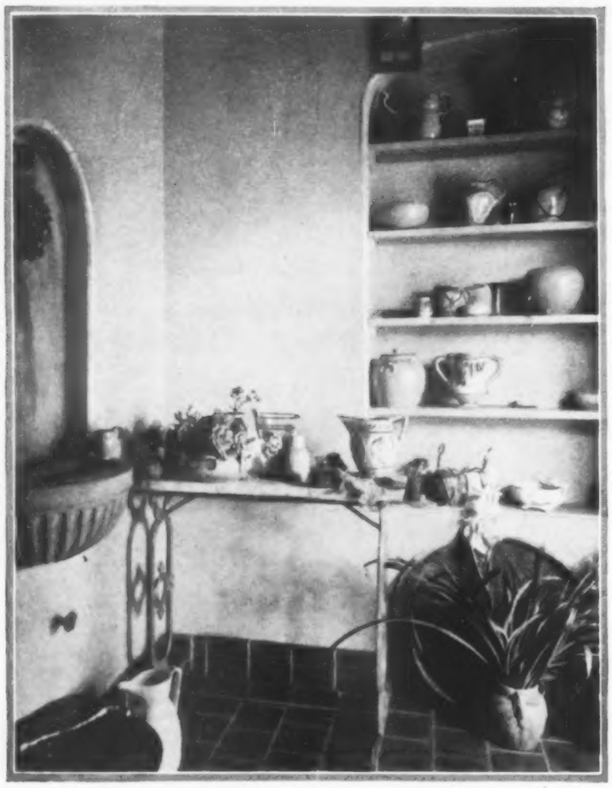
It often happens that a house utterly outmoded and inadequate for present-day occupancy has a splendid situation. Rather than tear the old place down and build an entirely new residence, the person who covets the site should look into the possibilities of utilizing the present structure as part of the new house. Often the age-mellowed walls of the old house will serve as model for the treatment of the new. This idea was carried out in the residence of Ross C. Smith at Birmingham, Alabama. The old house, as indicated by the shaded portion of the plan below, has been turned into a service wing. All the other parts are entirely new. At the right is shown the sheltered walk which leads to the garden room



Tebbs & Knell

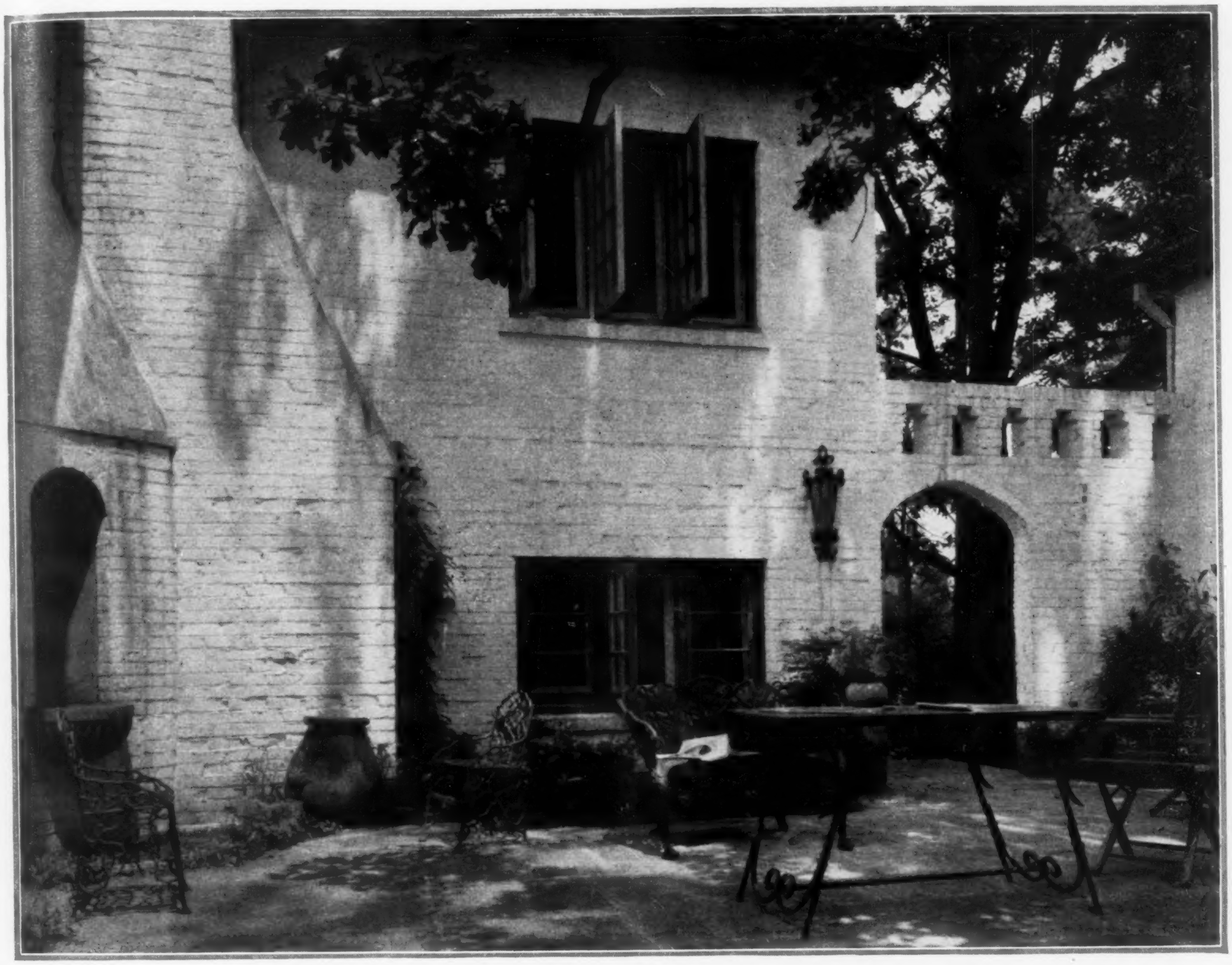

GUEST RM.
13-4 x 14-2
BATH
CL
BATH
DAUGHTER'S RM.
14-0 x 17-0
W
GUEST RM.
11-8 x 13-0
FOUNTAIN
PAVED COURT
27 x 29
CL
CL
SERVICE PORCH
LIVING ROOM
18 x 28
PORCH
10 x 29
V.
T.
MORNING ROOM
13-2 x 16-5
P.P.
FLOWER RM.
OLD KITCHEN
OLD PANTRY
GARDEN ROOM
19 x 24
CLOISTER
TERRACE





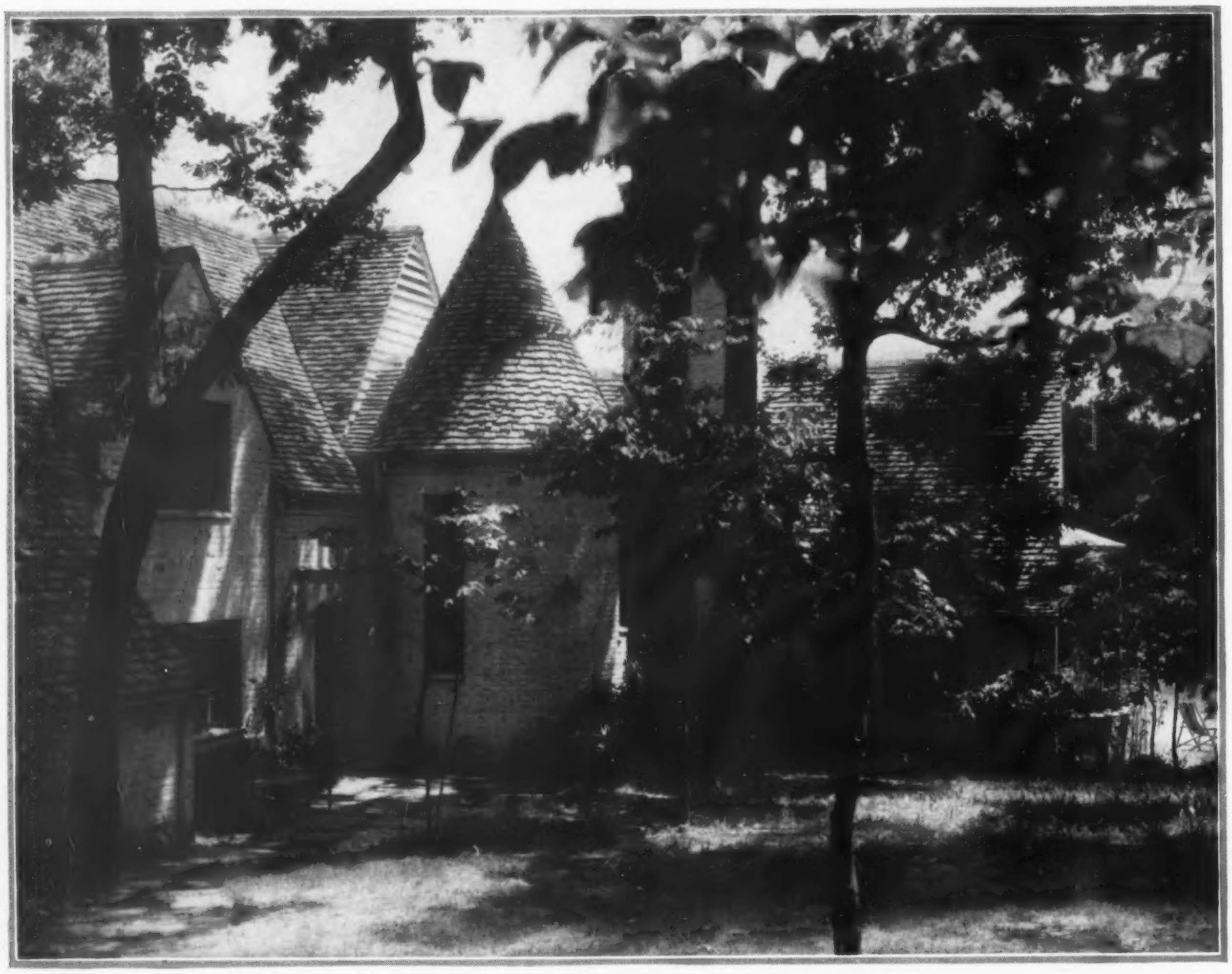
Except in the immediate vicinity of the house, Mr. Smith's property has been left very much in its natural woodland state. Even when noted but a short distance from the residence, the contours of the surrounding landscape interestingly silhouette it, as in the picture above. Here we see another view of the cloister shown on the preceding page. A succession of Gothic arches in whitewashed brick support the roof above this terrace. At the extreme left in this photograph is the gable end of the living room. Between it and the cloister are the principal entrance to the house and a range of morning room windows. Through a butler's pantry the kitchen opens to the morning room. At the left is a corner of the flower room, which besides offering a place for arranging and watering flowers and storing vases and jars connects the morning room with the outdoors

Whitewashed Brick Walls Accent A Rural Setting



As with the houses of Mediterranean inspiration, this residence has been built about a hollow square which makes a fine shaded courtyard, usable, in the mild Alabama weather, as an outdoor living room during most of the year. Low shrubs border the court and vines are beginning to clamber up the house walls. Appropriate and practical pieces of outdoor furniture are grouped about and a wall fountain adds the musical note of tinkling water. As the residence is located upon a slope the gateway at the right in the illustration above leads to a staircase descending to the ground level. To the left of the gateway is the bedroom of the daughter of the house. A portion of the old part of the residence is at the right. In the photograph at the right is a corner view of the courtyard, showing the fountain niche also illustrated above. Jesse W. Green, architect

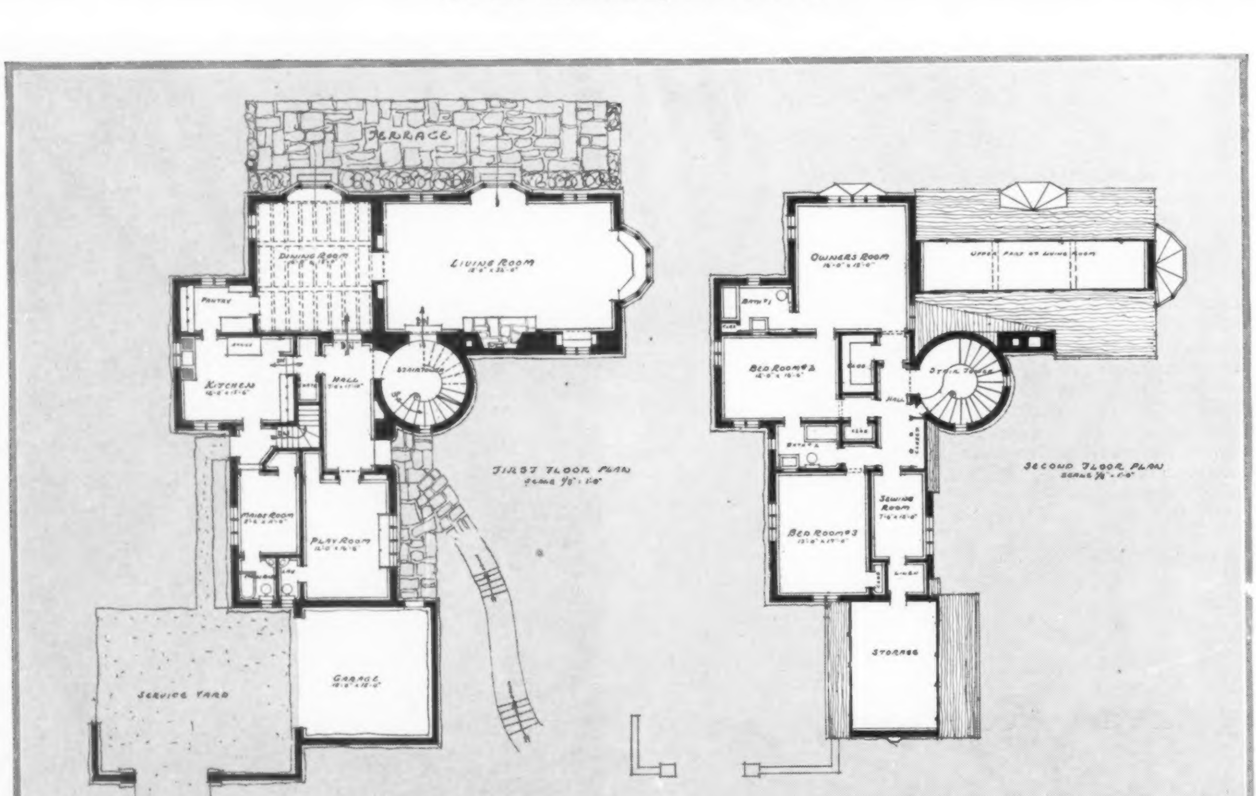
A Flag-paved Courtyard Treated Patio Fashion



A most distinctive feature of houses patterned after the Norman manner is the irregularity of roof lines. And the residence of J. R. Morton at Greensboro, N. C. is no exception to the rule. Here we find sections of the roof beginning a few feet from the ground and at every stage upward

The Norman Style In North Carolina

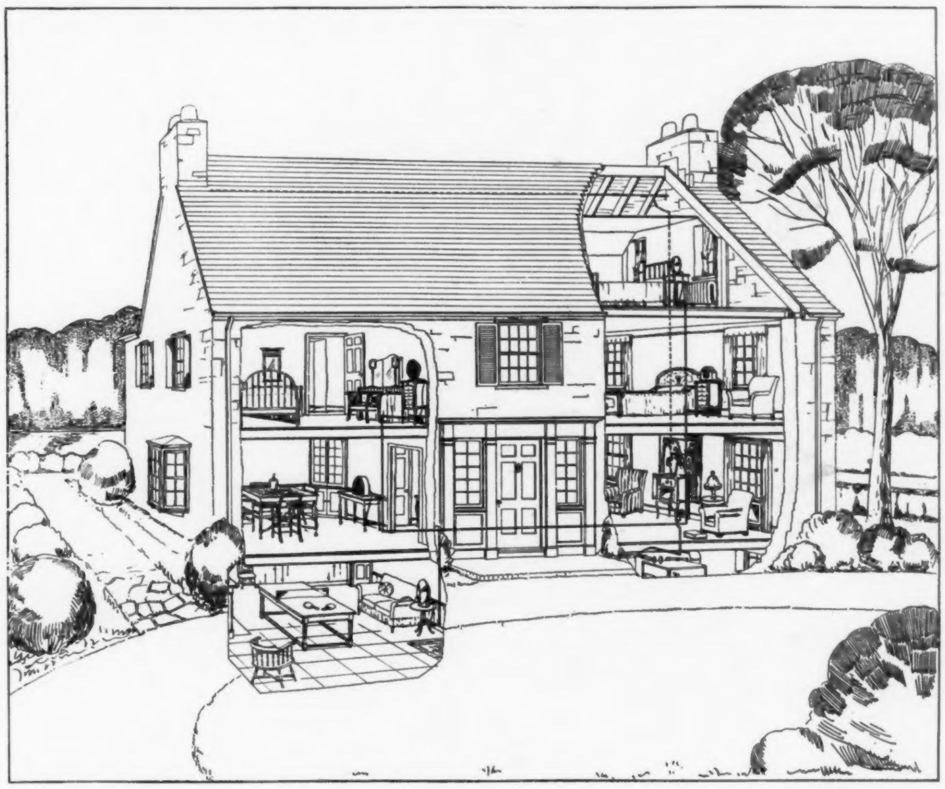
W. D. Lamdin, Architect


TERRACE
DINING ROOM
LIVING ROOM
PANTRY
KITCHEN
HALL
STAIR TOWER
MAIDS ROOM
PLAY ROOM
GARAGE
SERVICE YARD
FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"
OWNERS ROOM
UPPER PART OF LIVING ROOM
BATH #1
BED ROOM #2
STAIR TOWER
HALL
BATH #2
SEWING ROOM
BED ROOM #3
STORAGE
SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

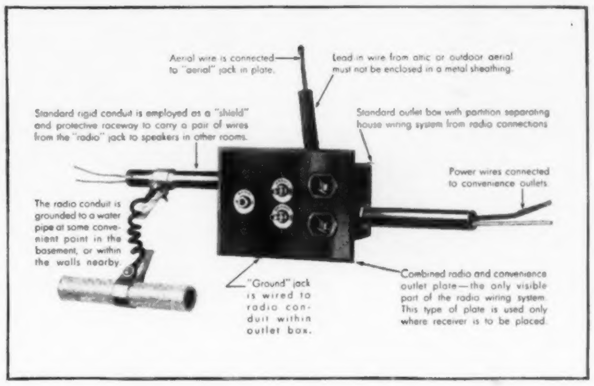
The house is composed of two wings meeting at right angles. At the junction is a round tower housing a staircase. Alongside the tower is the principal entrance, which leads to a hall offering access to first floor rooms, and, by means of the tower stair, rooms on the second floor

Wiring The House For Radio Convenience

Tyler Stewart Rogers



The sketch above presents a clear picture of the manner in which rigid conduit for radio wiring (represented by the heavy black line) is concealed within walls and floors to carry wires from a standard radio set in the living room to speakers in other parts of the house. The aerial is shown under the rooftree. To the right is a radio outlet box of the type placed in wall or baseboard where the receiver is located


Aerial wire is connected to "aerial" jack in plate.
Lead-in wire from attic or outdoor aerial must not be enclosed in a metal sheathing.
Standard rigid conduit is employed as a "shield" and protective raceway to carry a pair of wires from the "radio" jack to speakers in other rooms.
Standard outlet box with partition separating house wiring system from radio connections
Power wires connected to convenience outlets
The radio conduit is grounded to a water pipe at some convenient point in the basement, or within the walls nearby.
"Ground" jack is wired to radio conduit within outlet box.
Combined radio and convenience outlet plate—the only visible part of the radio wiring system. This type of plate is used only where receiver is to be placed.

IF the present census which, to the astonishment of most householders, has enumerated radios, supports the estimates of radio manufacturers, it will be proven that nearly one-half the families in the United States possess receiving sets. More than ten million homes with radios, and with more or less troublesome aerials stretched out-of-doors or hung from windows! Ten million homes with wires along the walls bringing aerial and ground connections and often battery and power wires to the radio.

It is strange how few of these homes have made radio really convenient; how few have concealed from sight these unattractive wires; and how very few have made it possible to hear radio programs successfully in the various parts of the house.

After all, radio has become a family habit. It is no longer either a plaything of a moment, or merely the hobby of the head of the house or his son. Some families awake to the radio and stretch the languor out of their muscles to the accompaniment of its setting-up exercises. Many go to bed with its programs still lingering freshly in the mind. Radio is the consolation of the invalid and the convalescent. It provides the obbligato for bridge games and conversation in the living room, and for both intimate and formal meals in the dining room. Radio has even helped solve the servant problem by bringing added pleasure and contentment to the domestic staff.

Why then should radio programs be heard well only in the room where the receiver is located? Why not in the dining room, in the bedrooms, in the recreation room in the basement or attic, and even occasionally in the servants' quarters? Few people realize that most standard receiving sets made today will operate successfully from two to nearly a dozen separate speakers which can be situated in any part of the house. With an ordinary commercial set, such as the manufacturers have been producing during the last three or four years, one can quite easily have "radio in every room" as the modern hotels advertise.

More than that, radio can be made convenient in operation as well as in installation. There are practical devices already marketed which permit remote control of the receiver. A speaker in the bedroom, for example, can be switched on for the morning exercise program without going downstairs to the receiver in the living room and without starting the speakers in any other part of the house. This sort of convenience can be had at relatively low cost. More expensive devices enable one to press a button and not only start the radio but, through other controls, one can tune in to any desired station and even select any one of a group of phonograph records and start it playing on the modern radio-phonograph. A convalescent confined to her bedroom upstairs can have such a control box by the bedside or wheel-chair and entirely control the operation of either the radio or the phonograph in another part of the house.

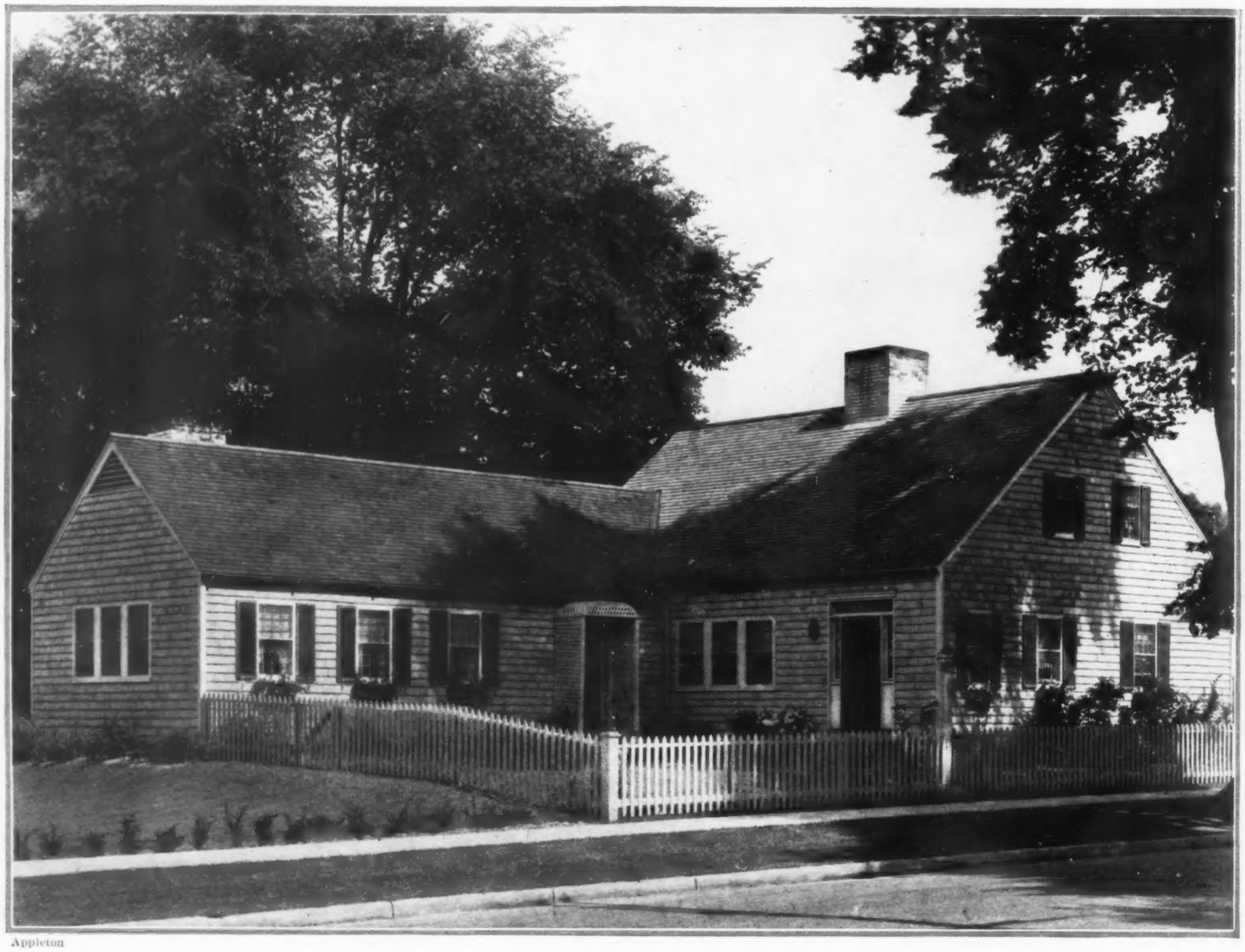
In the next few years, this sort of radio convenience will become more commonplace, for radio manufacturers have already reached the conclusion that present-day sets have practically reached perfection in faithfully reproducing programs, and they are now casting about for refinements and conveniences that will further stimulate the sale and use of these instruments.

Without question, the home of the future will be wired for radio just as the home of today is wired for electric lights and electric power. And the remarkable thing is that wiring the home for radio is an exceedingly simple and relatively inexpensive matter which any family today can plan for their future home.

It is not necessary to know anything about the mechanics or the science of radio reception to provide real radio convenience in the modern home. The mystery of radio may remain a mystery forever so far as the householder is concerned, just as electricity itself still is a mystery to the scientist or engineer who uses its force in countless ways.

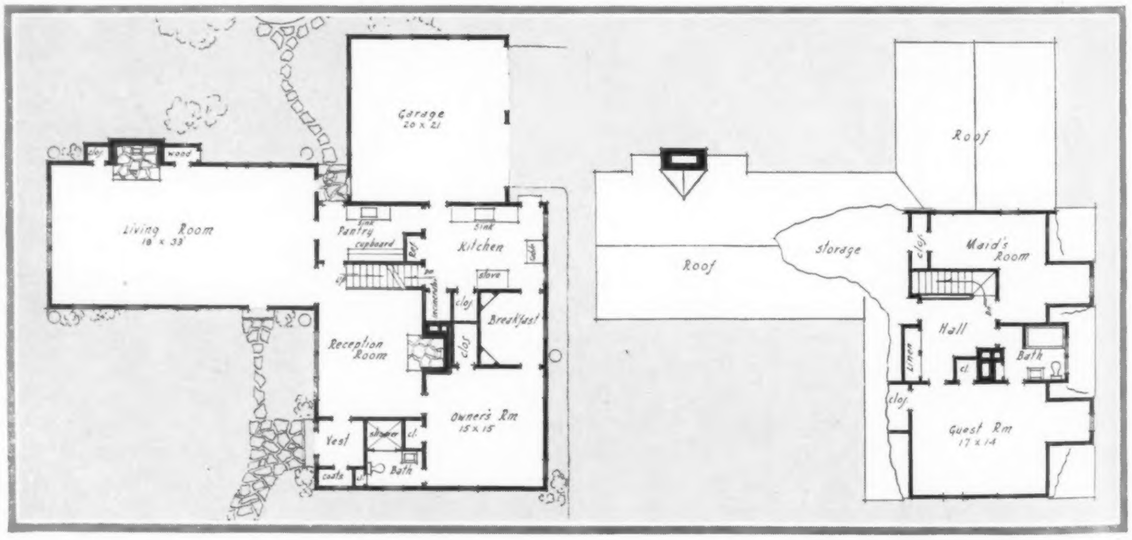
Here is a plan which will provide real

(*Continued on page* 100)



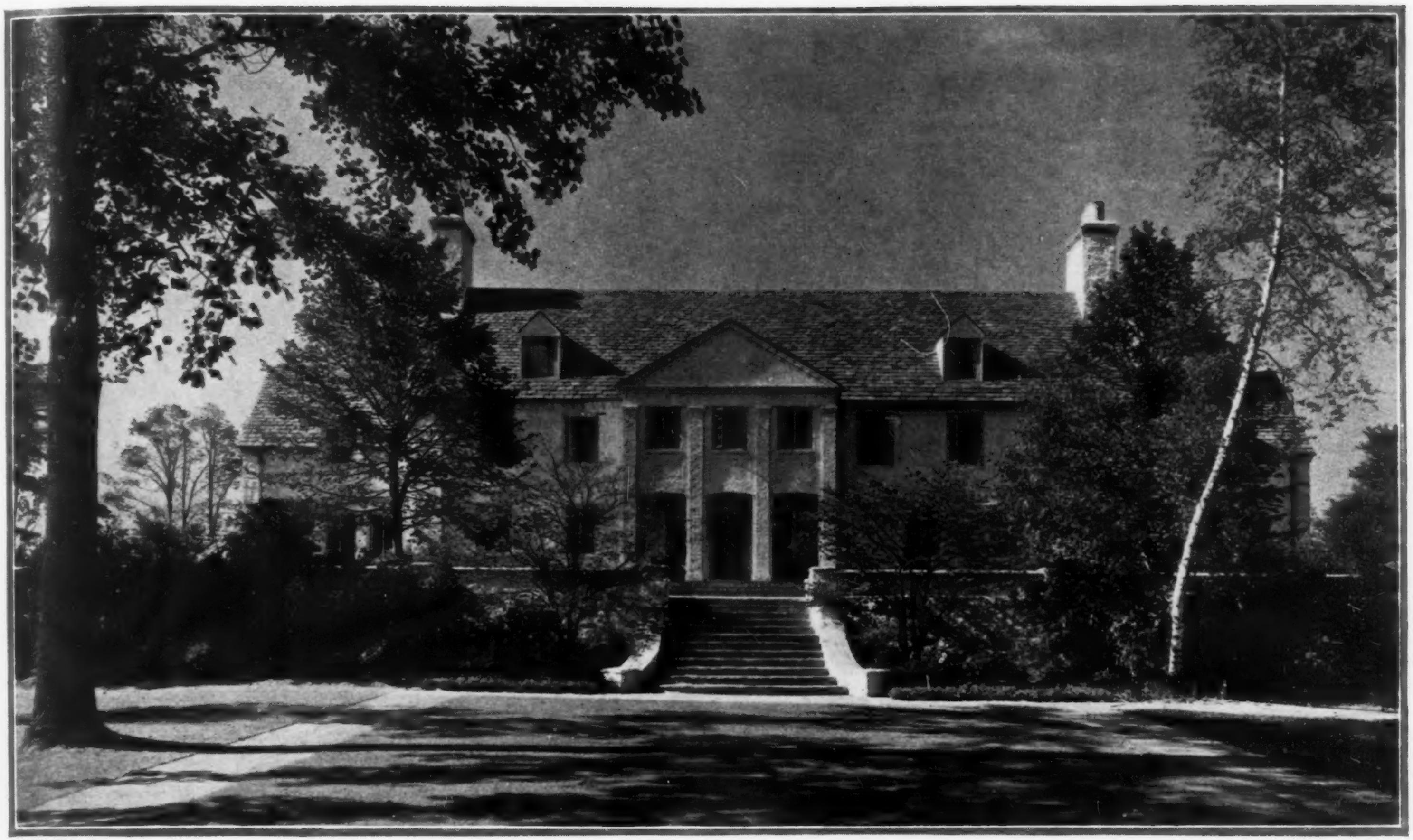
Appleton

In an "L" formation, with wings embracing an old-fashioned dooryard garden, this shingled cottage achieves distinction through sincerity and simplicity. The one-story wing contains the living room, also used as a dining room. This may be entered directly from the front garden or from a reception room opening off the entrance vestibule. Besides these rooms, the first floor contains the owner's bedroom and bath, breakfast room, and service rooms. A guest room, maid's room and a bath make up the second floor. This is the home of Mr. Guy White, North Tonawanda, N. Y.


Garage
20 x 21
clos
wood
Living Room
18' x 33'
sink
Pantry
cupboard
Ref
up
sink
Kitchen
table
stove
incinerator
clos
Breakfast
clos
Reception Room
Owner's Rm
15 x 15
shower
cl.
Vest
coats
cl
Bath
Roof
Roof
Storage
clos
Maid's Room
Hall
Linen
cl.
Bath
clos
Guest Rm
17 x 14

Charles Umbrecht, Architect

After The Pattern Of Cape Cod

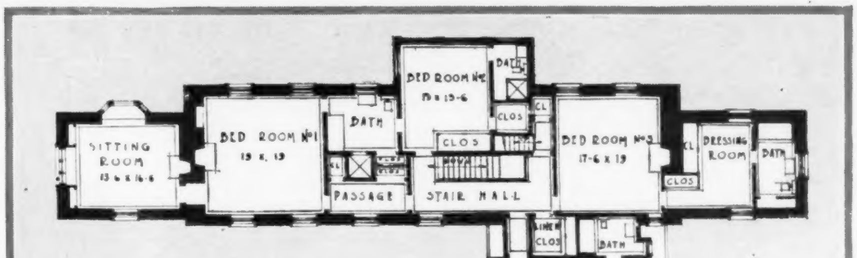


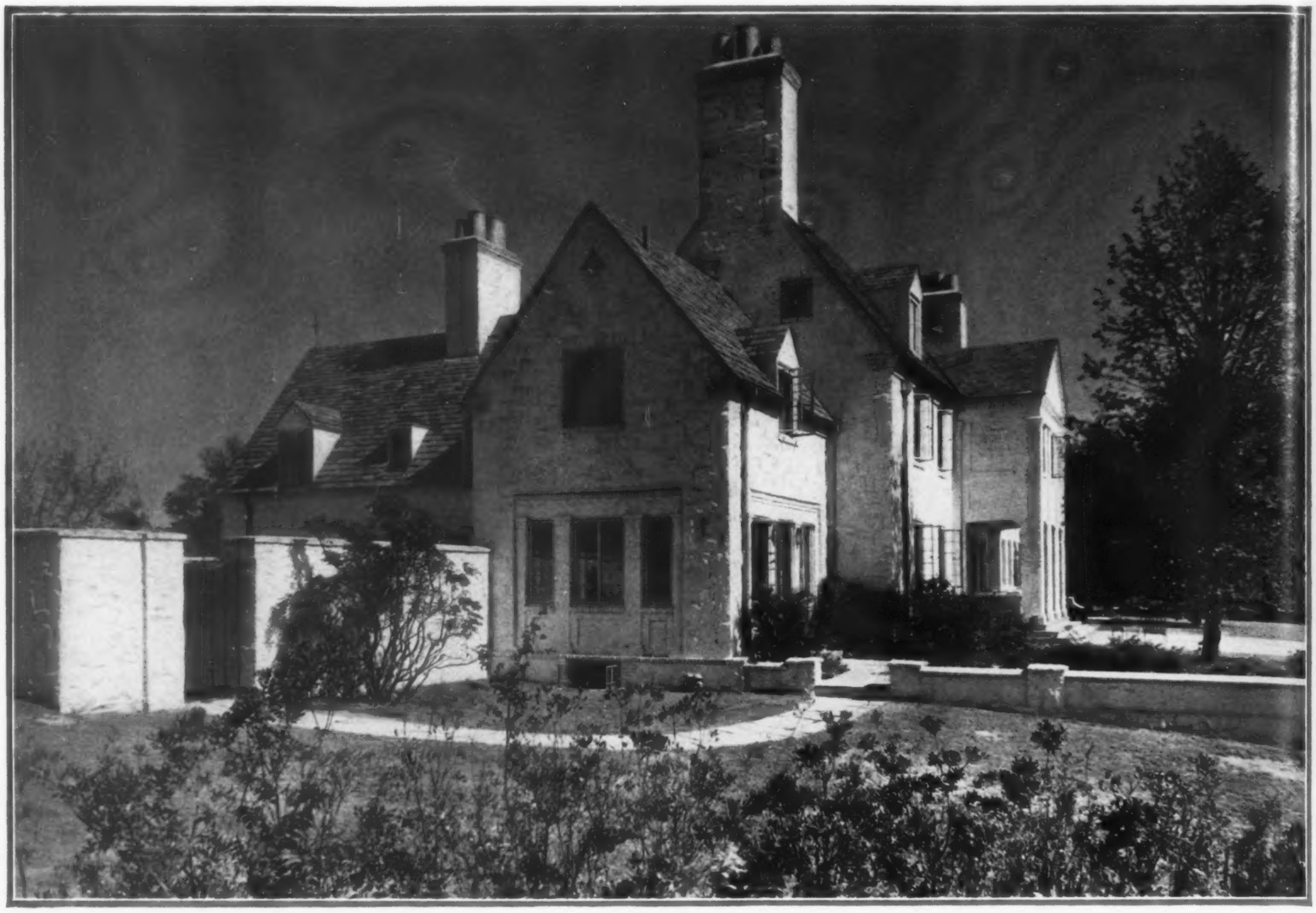
S. H. Gottscho

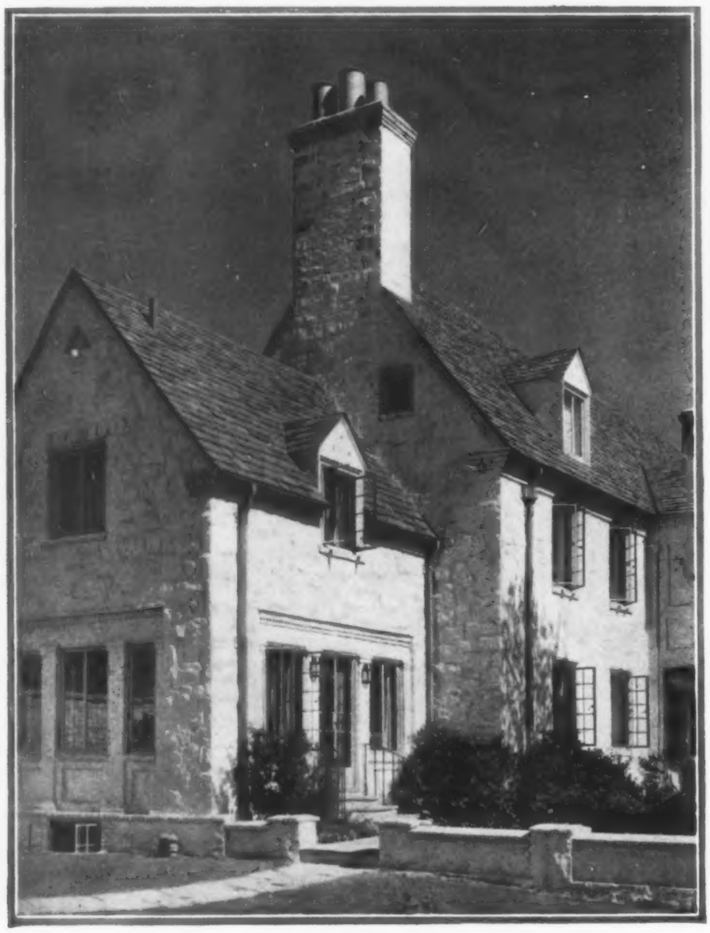
A Modern House Based On Traditional Lines

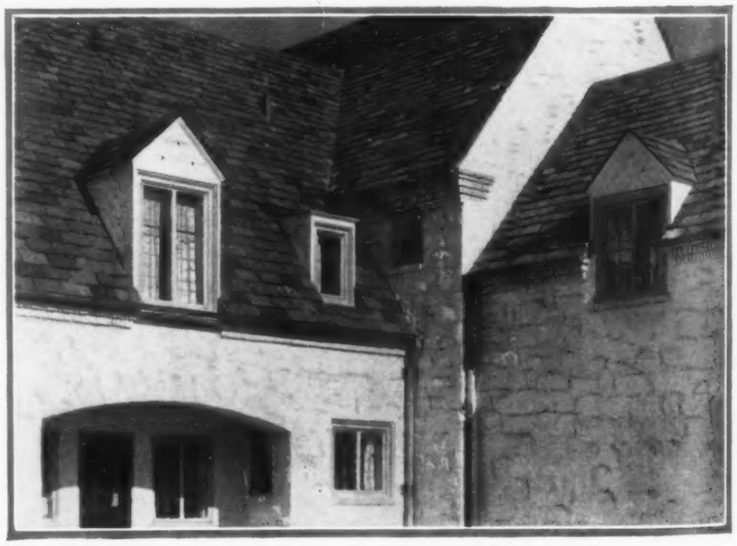
Julius Gregory, Architect

In the creation of a thoroughly modern house it is not imperative for one to discard all traditional forms and details or always to adopt the modernist's scheme entirely. The two can be combined. The mass and silhouette and general form may be an accustomed design; the details and the handling of building materials quite new, ingenius and up-to-date. This was the method pursued by the architect of the home of Louis Wilputte at New Rochelle, N. Y. The form is traditional; the detail of the brickwork is Mr. Gregory's individual contemporary expression. No radical departures from customary good arrangement have been made in the planning of rooms and floor layouts, although such matters as fireplace trim, wall finishes, etc., have been taken as far as possible away from usual stereotyped treatments

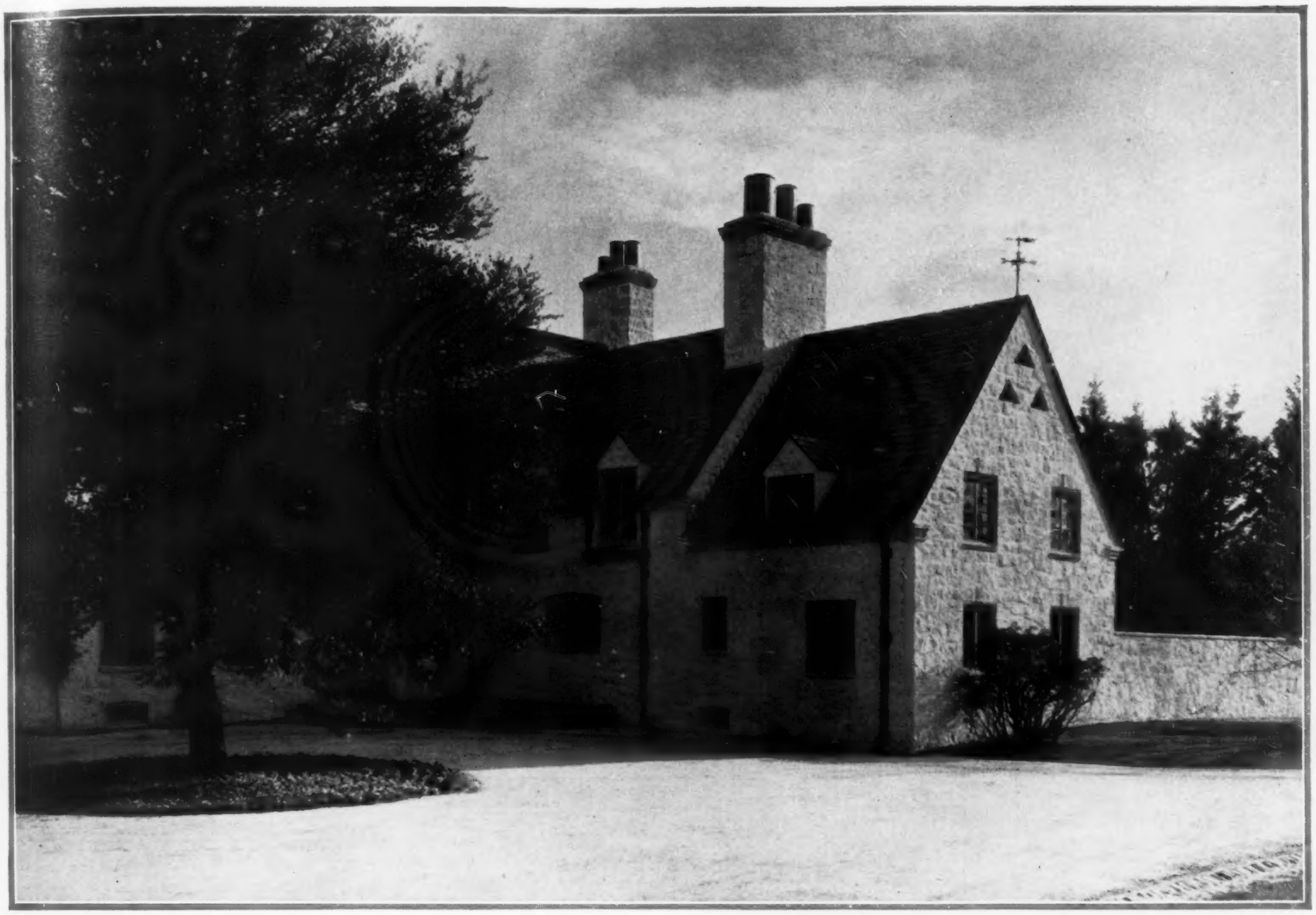

SITTING ROOM 13-6 x 16-6
BED ROOM No 1 19 x 19
BATH
CL
PASSAGE
BED ROOM No 2 19 x 15-6
BATH
CLOS
CL
STAIR HALL
BED ROOM No 3 17-6 x 19
CL
DRESSING ROOM
BATH
CLOS
LINEN CLOS
BATH
BED ROOM No 4 16 x 21-6
CLOS
BATH
CL
MAID'S RM
MAID'S RM
SECOND FLOOR PLAN
PORTICO
PORCH 13-6 x 18
LIVING ROOM 19 x 31
STAIR HALL
VEST
COATS
DINING RM 16 x 21
BREAKFAST RM 13-6 x 18
LAV
PANTRY
KITCHEN 16 x 16
PORCH
COLD RM
PAN CL
STORES
SERVANT'S HALL
FIRST FLOOR PLAN

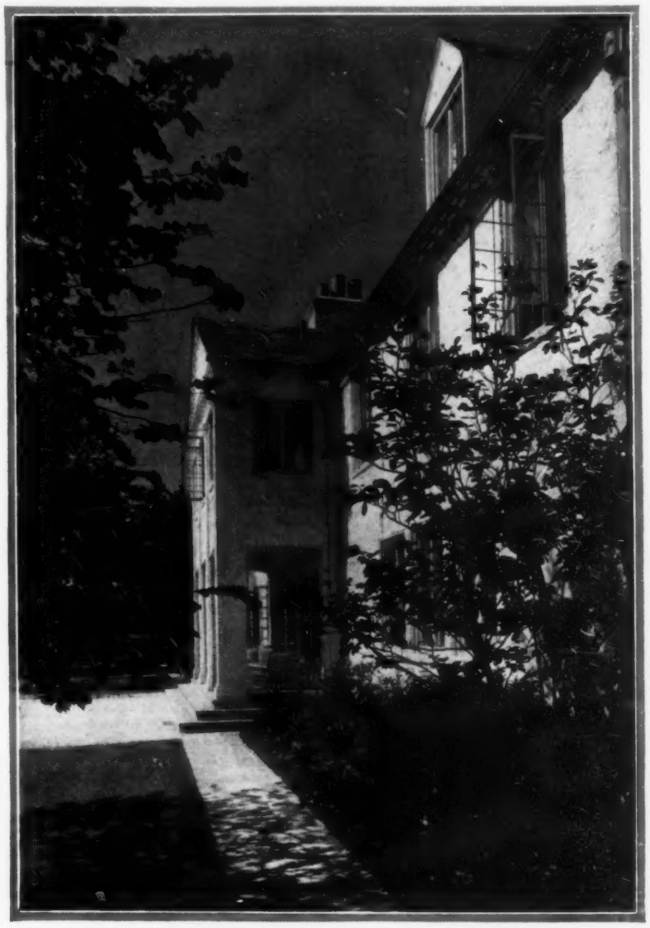






The general formation of Mr. Wilputte's house is shown at the top of the page, while various details may be more clearly noted in the lower photographs. In mass the residence resembles the Georgian country house; such details as cornice trim and moldings about window sash are quite in the contemporary vein. The brick pattern at the cornice has been repeated as ornament above the windows of the breakfast room wing, seen in the illustration at the left. Walls are mainly stone although the entrance bay and occasional other features are carried out in brick. The roof is slate and all walls have been whitewashed

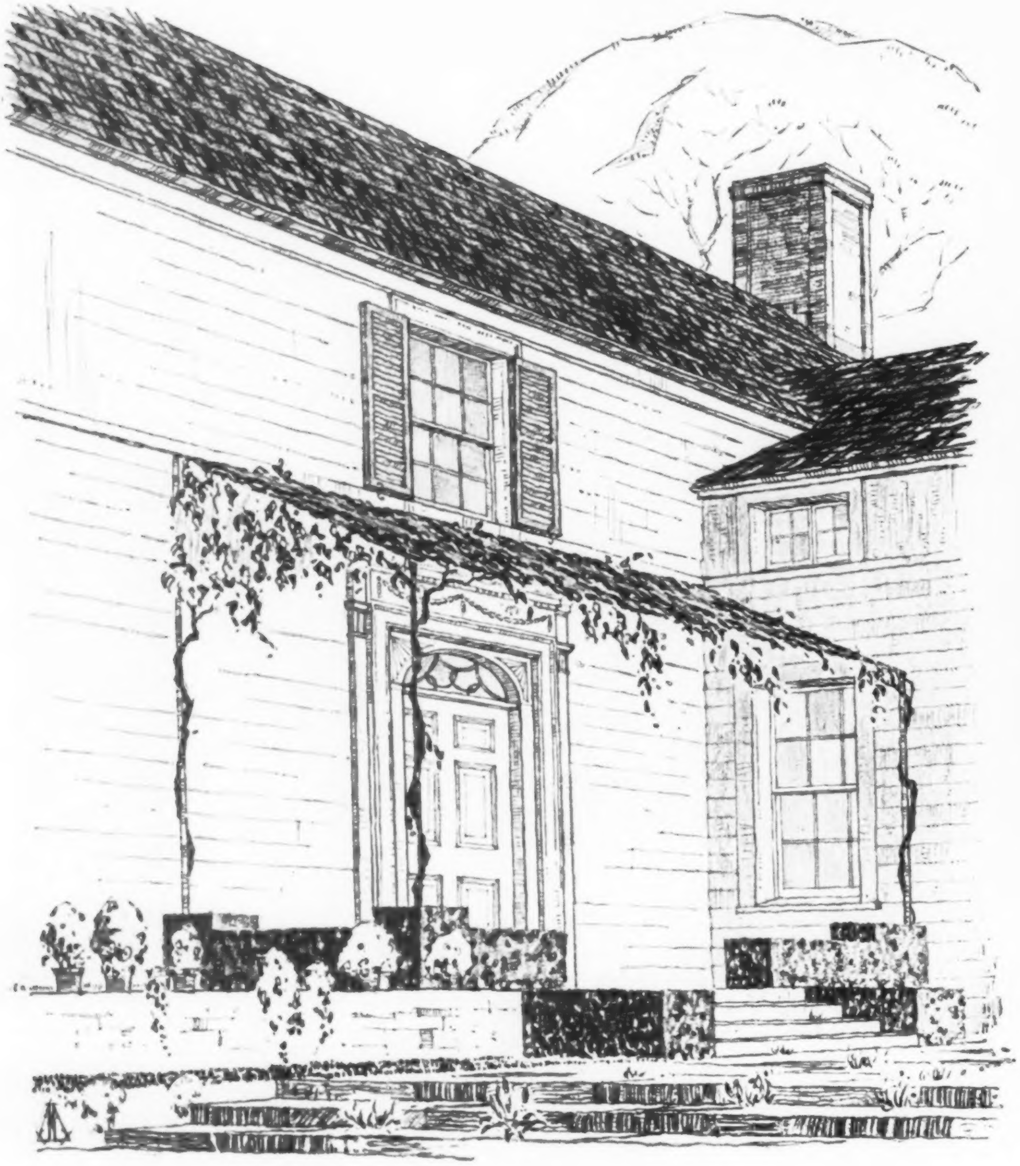




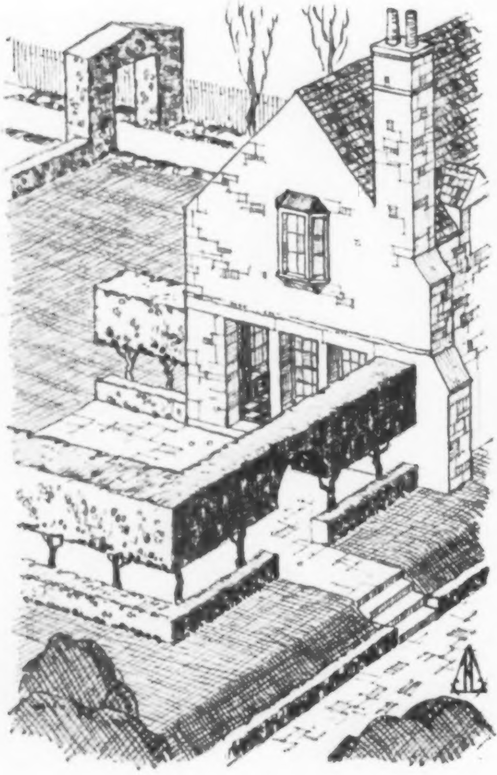
The Old And The New In Architecture Together Create A Country House

Although the entrance portico, shown in profile at the right, has somewhat the atmosphere of a traditional Georgian mansion the columns and pilasters have been constructed in brick—an unusual material for this purpose. The variation in texture between the walls of the entrance bay and the other exterior surfaces may be noted. It is just such houses as this one that mark transitional periods between the different architectural eras. New influences always come in gradually; they never arrive full blown. In this manner each architectural style has left its own indelible traces upon the styles that followed

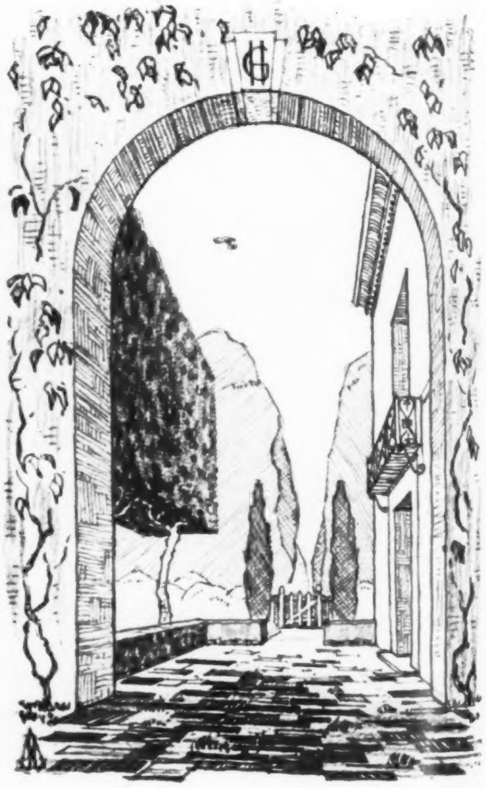
Planting Aids To Foreign Architecture



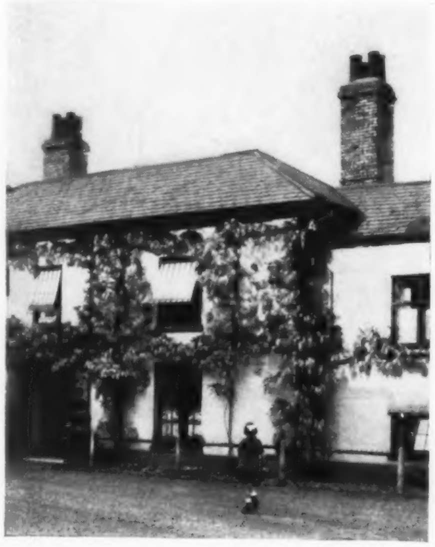
For a house that would be improved by a shaded terrace, but not by a porch roof, the Virginia creeper awning on the residence at Concarneau, France, shown above, offers an interesting and practical solution. The sketch to the left suggests the use of this feature on a residence of the Colonial type. Photographs and drawings by Gerald K. Geerlings



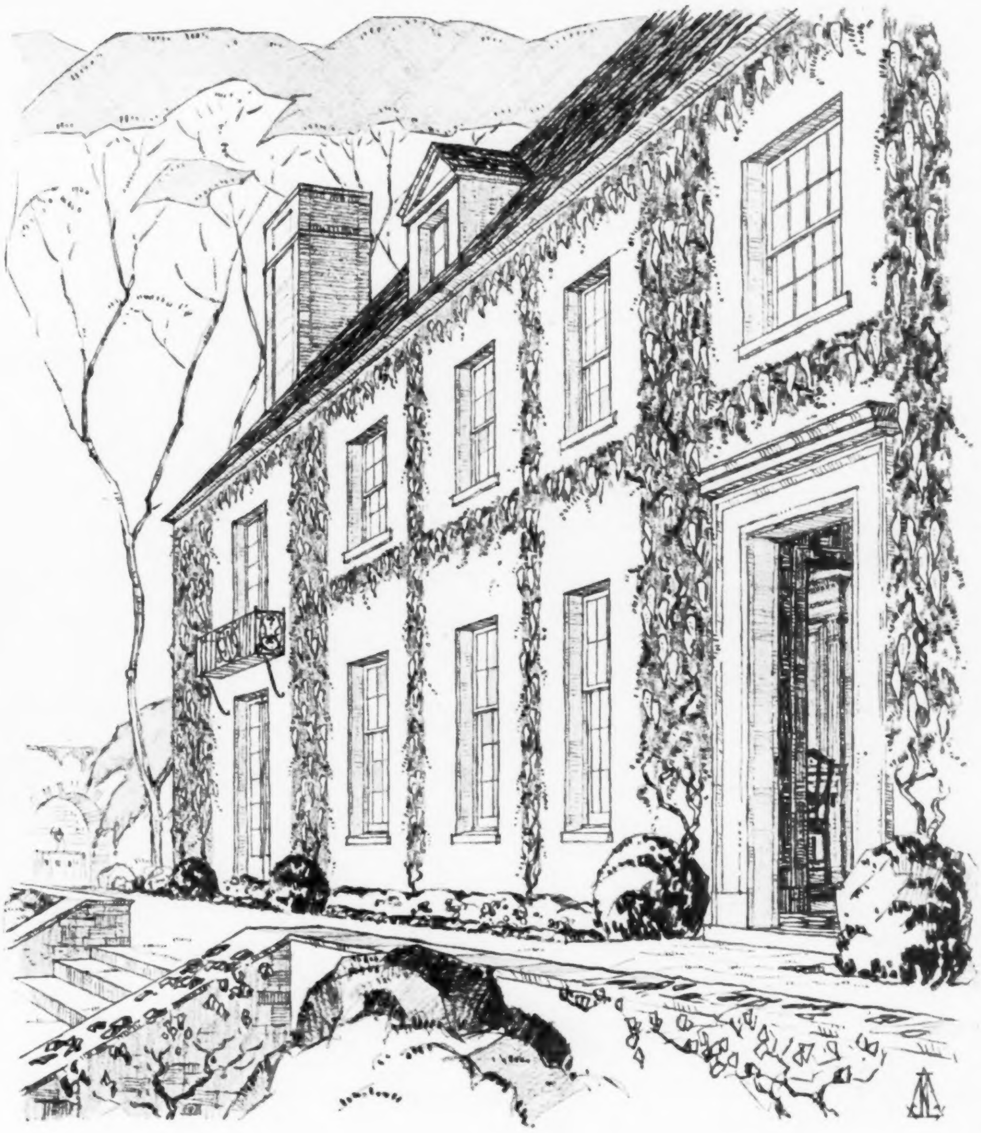
A row of clipped trees such as the one at Monikendam, Holland, in the photograph above, has been applied in the drawing at the left to a living room terrace that lacked privacy. At the right the trees provide shade for a dining terrace. Clipped Arborvitae, Pine or Spruce trees are best for this sort of work in America

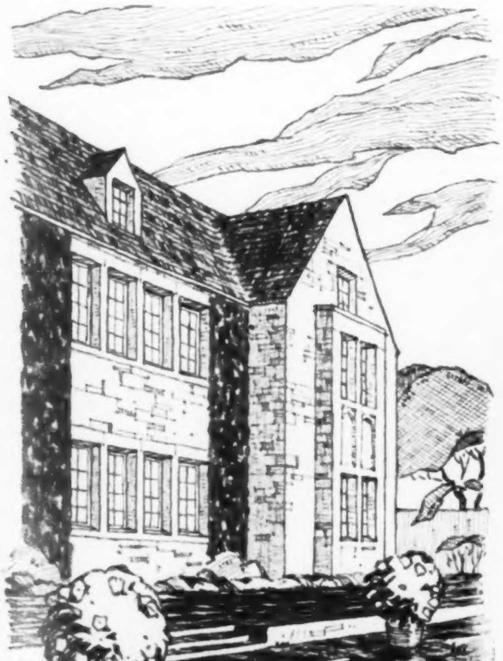


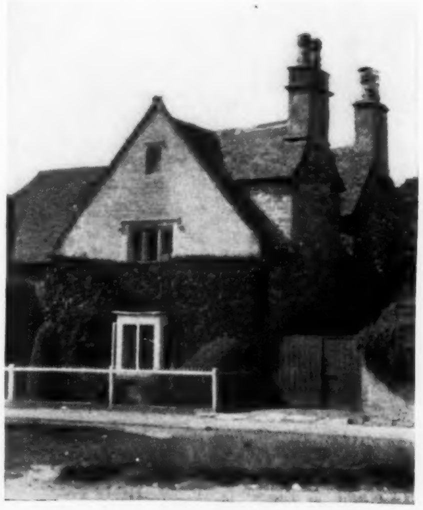
Suitable For Our American Residences



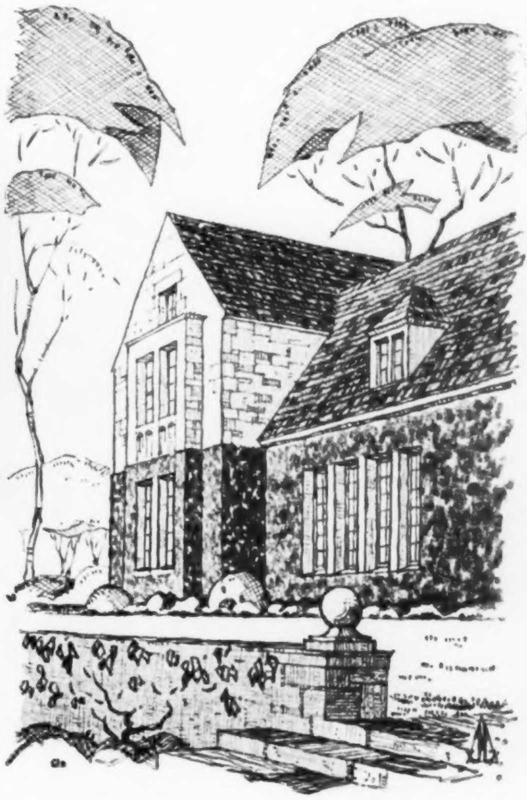
Architecturally the bald gray house above, photographed at Nayland, Suffolk, is completely lacking in every essential of beauty. The climbing vines of Wisteria, however, transform this elevation into a colorful, well-designed façade. The sketch to the right suggests dividing a bleak exterior by means of definite Wisteria panels which vary in width

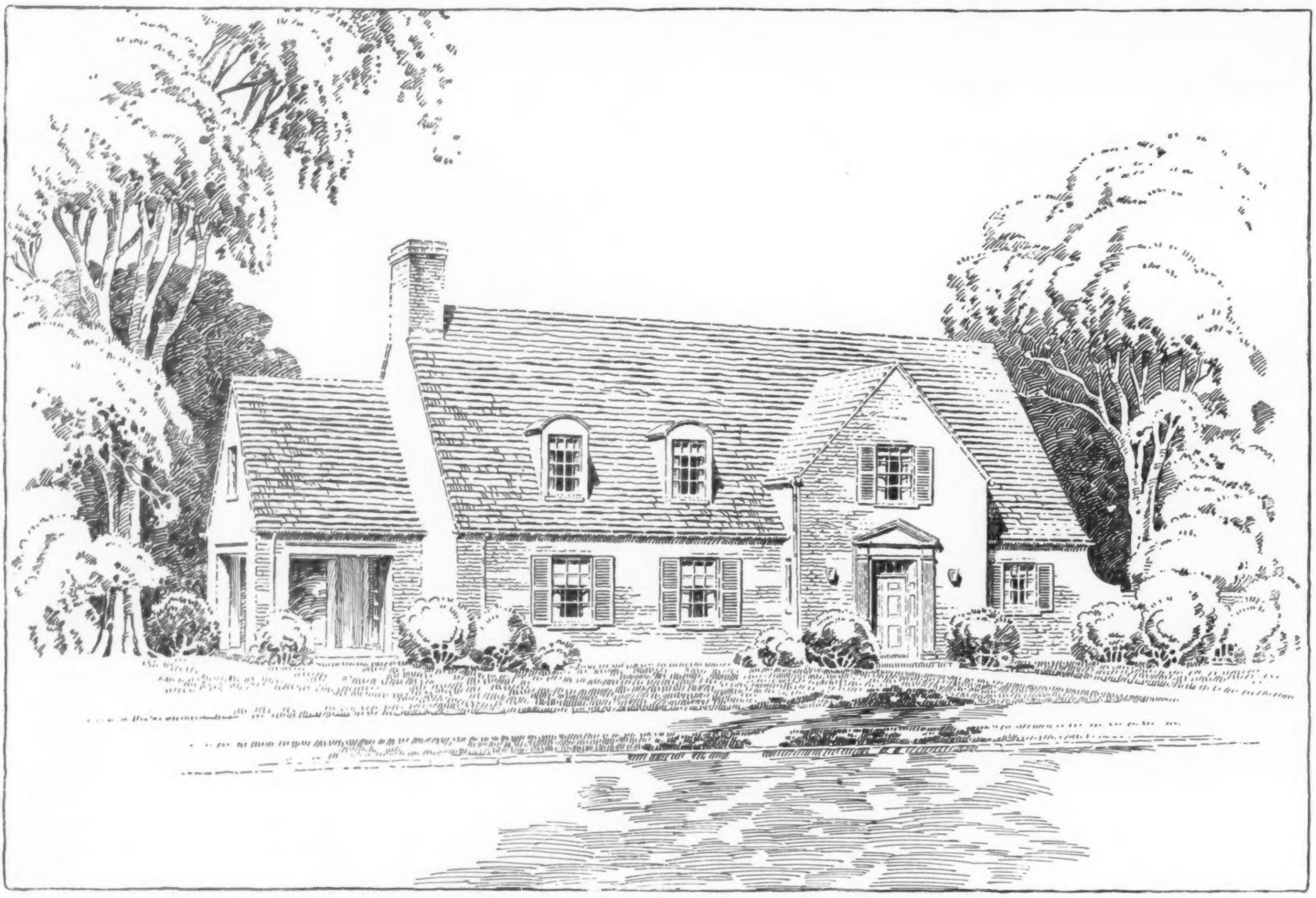


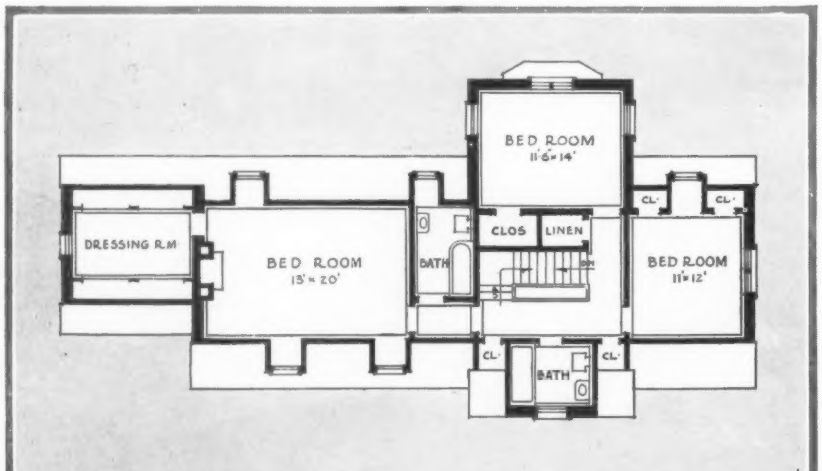




From the Cotswolds comes this idea of trimming English Ivy to a definite line. To the left, where horizontal emphasis is at variance with vertical feeling, the Ivy accents the vertical. At the right, an end bay is vertical in emphasis, and an abutting portion horizontal; Ivy grown to an even height helps unify the details






BED ROOM 11'6"×14'
DRESSING R.M
BED ROOM 15'×20'
BATH
CLOS
LINEN
DN
BED ROOM 11'×12'
CL·
CL·
CL·
BATH
CL·
DINING ROOM 14'×15'
CL·
REF·
PANTRY
ENTRY
DR.
PORCH 11'6"×15'
LIVING ROOM 20'×26'
R·
KITCHEN 11'×12'
HALL
COATS
VEST·
LAV·
DR.
S
DR.

As with all good small houses, simplicity is the keynote of the distinction this residence obviously attains. Walls are of brick and the roof may be shingled in any of a great variety of excellent materials—cedar splits,slate, tile, etc. The deeply revealed entrance doorway has been designed in a graceful Colonial fashion, with a simple pediment above the opening, supported by fluted pilasters. The living room is in a wing of its own, opening on a side porch and separated from service rooms by the entrance hall and the dining room. On the second floor are three bedrooms and two baths. The largest bedroom has a fireplace and an adjoining dressing room. Each bedroom offers unusual closet space and every room of the house has at least double exposure

Jonas Pendlebury, Architect

Brick Walls For A House Taken From The Colonial

Methods And Materials For Keeping The Cellar Dry

Arthur Bates Lincoln

ONE cannot expect to continue in good health while continually going around with wet feet. It is equally foolish to expect long life for the house afflicted with constantly wet cellars and foundation walls reeking with moisture. Such a condition of affairs is neither beneficial to the house nor healthy for the people who live within its walls. Modern demands upon the home stress greater utilization of basement space than ever before. This has been a logical sequel to the attractively designed heating boilers placed upon the market within the past few years and is still more due to the present day efficiency which looks upon unused cellar space as an economic waste.

Foundation walls should be of masonry materials primarily intended to support the superstructure while holding back the earth surrounding the cellar excavation. For this service poured concrete, stone, brick, tile or concrete block may be selected, depending upon such factors as cost, material readily available locally and the weight of the upper walls. Any of these when properly laid up to the correct wall thickness may be depended upon to support the house without damage or danger, but this is not enough in these modern days. The construction of foundation walls must go beyond mere safety and provide water-tightness.

WATERPROOFING METHODS

A little thought devoted to the protection of the basement walls and floor will well repay the progressive home owner. Conditions surrounding the average residence construction do not involve expensive precautions, but where unusual conditions do prevail, with actual water pressure encountered, a real waterproofing job will be necessary. This will involve special study and should be referred to proper experts for satisfactory results.

Poured concrete is deservedly popular for foundation walls. It is not, however, as dense a material as it might appear to the casual observer. After the concrete has set, it will be found to contain innumerable pores, called voids, which, by capillary attraction, draw water into the wall from the surrounding earth even where no hydrostatic pressure is in existence. Some concrete will be found denser, therefore more water repellent, than others. This depends largely upon the amount and ratio of the ingredients used. The resistence to the inroads of water may be increased by adding to the concrete mix a compound which subsequently becomes a part of the wall. From this fact such waterproofings are called integral. Their function, whether in liquid, paste or powder form, is to nullify capillary action by rendering the voids in the concrete water repellent after the wall has set and the temporary forms have been removed.

MANY-UNIT WALLS

Foundation walls built of stone, brick or block cannot be treated by the integral method. These types of walls are laid up of many units held together by Portland cement mortar, and while waterproofing is sometimes added to this mortar the wall material itself may be porous, thereby nullifying this precaution. A more logical method is to apply a protective coating to the exterior face of the wall, extending it from the finish grade level down to the footings. Thus the entire mass of the wall is kept dry.

With an irregular surface such as a stone wall, a plastic waterproofed Portland cement troweled over the outer surface will fill the crevices and create a smooth surface admirable for keeping out surface water. To meet adverse moisture conditions the exterior face of the wall may be brush coated with tar or asphalt waterproofing preparations. These offer the advantage of flexibility, as they are sufficiently elastic to seal tightly hairline cracks which may subsequently appear in the wall. They are invariably black and where they cannot be kept hidden below grade should be plastered over with cement. Either of these waterproofing methods may be applied over poured concrete walls as readily as over any of the other types.

All of the methods so far mentioned for keeping water out of your cellar have either been integral within the wall or applied on the exterior surface. This is desirable because it keeps the walls themselves dry and of course is easily feasible for the man who is building his own home. For the man who is buying a house or is living in one where waterproofing of the cellar walls seems to be desirable, some method of treating the walls on the inside will be more practical. Either of the methods suggested for coating the exterior surface of the foundation walls may be adopted with success on the inside. The black asphalt will be more objectionable on the inside and some means of covering it should be provided.

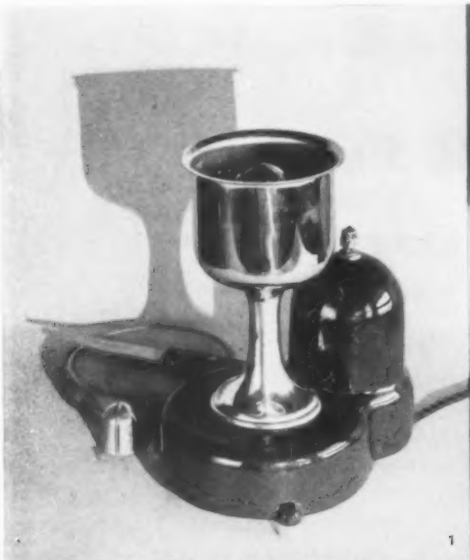
It has long been customary to finish basement floors in Portland cement over a concrete base. Integral waterproofing can be added to this finish if you would have a perfectly dry floor. With the basement floor laid down some weeks or months after the foundation walls are built, the joint where floor and walls meet is the weak point in the construction. Where the ground is very damp an added precaution may be taken by filling the crack around the base of the walls with hot tar. The plasticity of this material will permit expansion and contraction of the concrete without opening up joints through which water might seep.

The careless home owner is more often responsible for the wet conditions in his basement, about which he complains so bitterly, than he sometimes realizes. The earth around the house should be sloped away from all foundation walls, and rain water from the roof should be led well away from the house and not allowed to soak into the ground close to the foundation walls as is so often found to be the case where the basement is wet after every heavy rain.

INTERIOR MOISTURE

With all moisture held outside and walls dry as a bone, what do you hope to do with your basement? Will it simply be a storage space for odds and ends or have you some modern idea of furnishing it as a play room or a den, or of devoting it to some other purpose which will involve expensive finishing and furnishing? If the latter hope is in your mind you may not yet have taken suf-

(Continued on page 94)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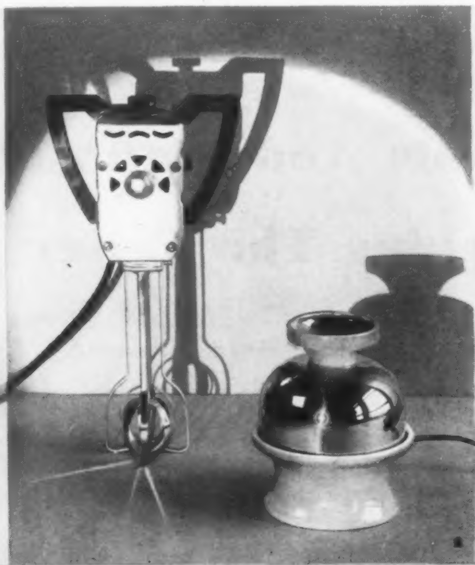
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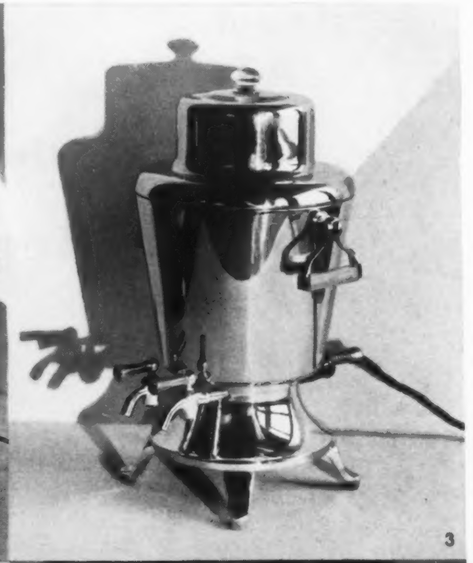
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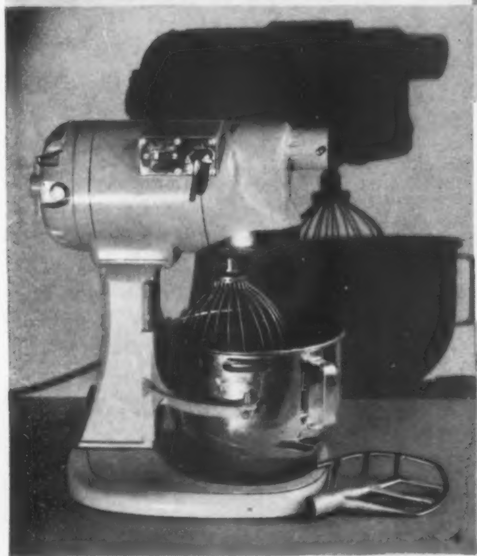
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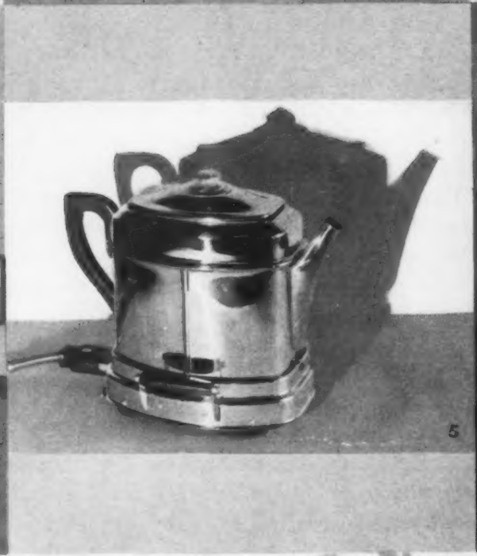
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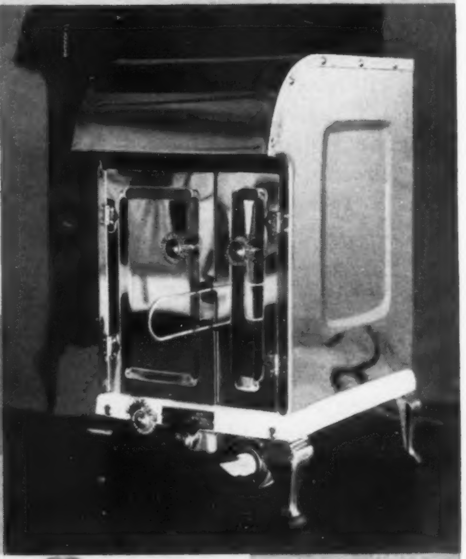

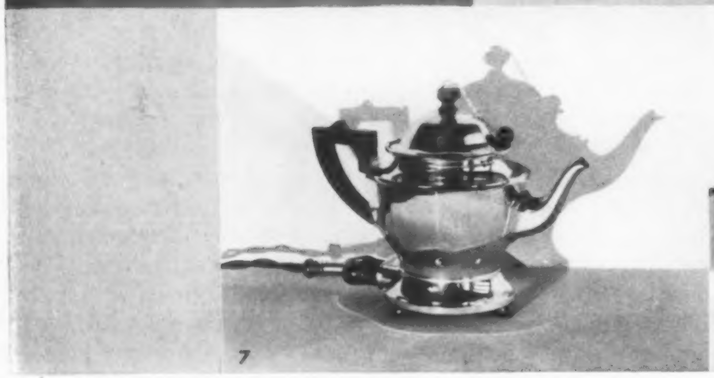
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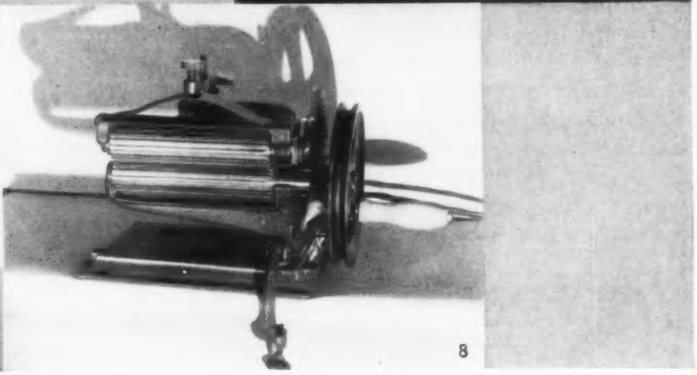
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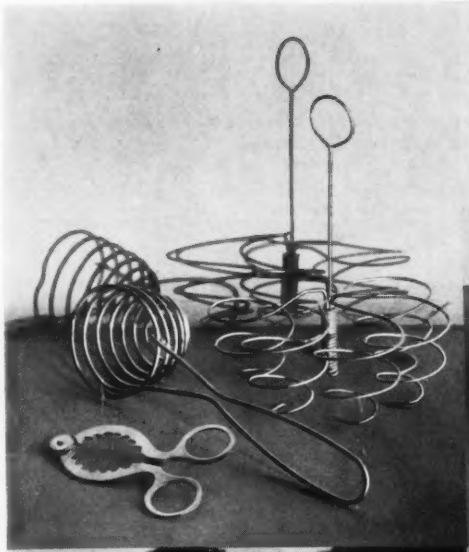
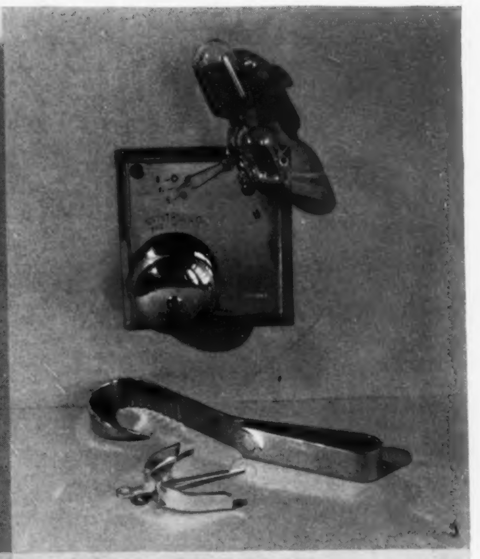
1. An electrically driven fruit extractor for oranges, lemons and limes stands 12" high on a base 10" in diameter; the goblet, which is removable, is 9" high, $22.50. 2. An electrical beater and mixer, so braced that it can stand alone, is 13" high, and serves many purposes, $24.50. Beside it stands an egg cooker, which comes in green, yellow and blue, $5.00. 3. A double action coffee and water urn is so arranged that the percolated coffee comes from one spigot and the hot water from another. It can also be used for tea. Its coffee capacity is nine cups. It stands 11" high and is priced at $45. 4. The uses to which this food preparer can be put are amazingly diverse—no less than eighteen attachments provide as many helps. $120.00 as shown. Other attachments extra

5. Add to the diversity of electrical percolators this style in which coffee is dripped to the full strength without being boiled. The water is on one side and the percolated coffee on the other. It is of copper finished in nickel. Capacity six cups, $14.75. 6. This electric broiler can be used alone or to augment a stove. Chops and steaks can be placed in the grill and broiling heat is applied each side. A drip pan catches the fats. This type, finished in chromium, is 19½" high and 11 across, $65. 7. Among the advantages of this tea pot is that the tea leaves are placed in a tea ball which can be lowered into the water or lifted according to the strength of tea desired, 9" high, $14.25. 8. An electric pleating machine, 6" by 9" and 8½" high. $27

Electric Machines To Speed Domestic Activities





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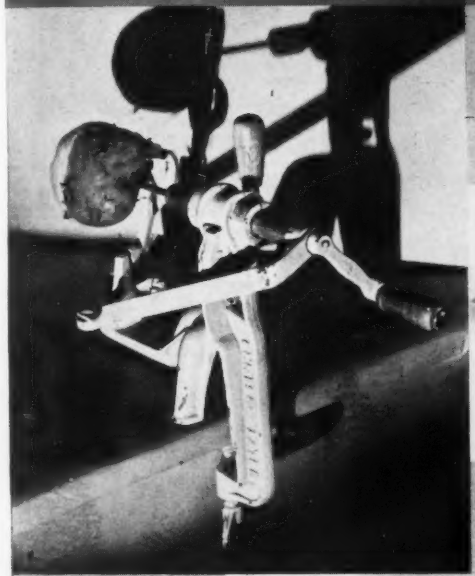

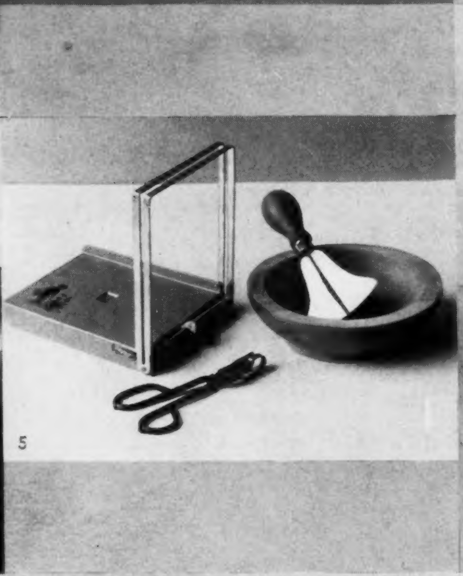

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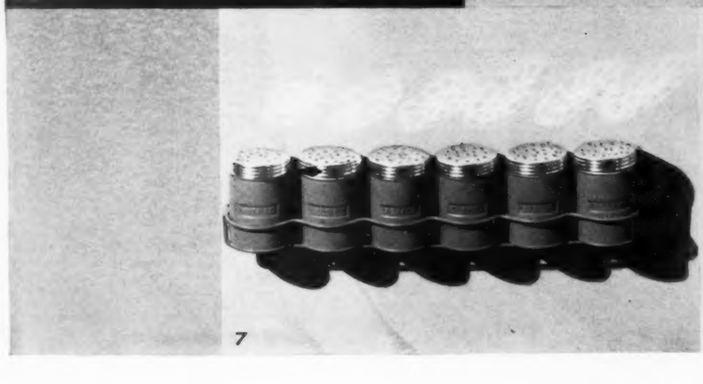

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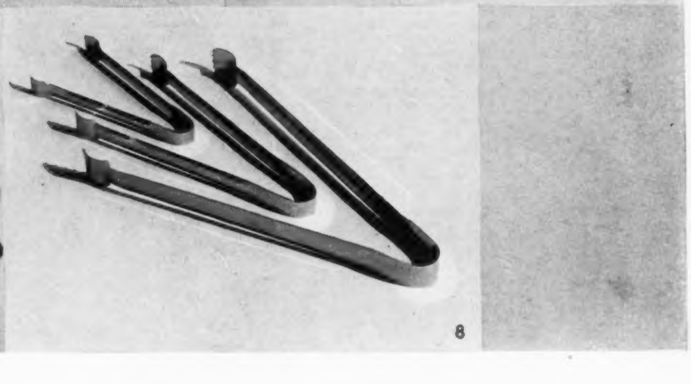

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1. To avoid the messiness in handling eggs we suggest the following economical bits—collapsible wire egg holder, 23 cents; an egg separator for 18 cents and scissors to crack boiled eggshells, 44 cents. 2. The common flour sifter has been glorified into this—a double screen held and operated by pulling on the handle. Handles come in blue, yellow, red and green to fit any kitchen color scheme, 94 cents. 3. A Goldbergian egg alarm rings the bell when the sandglass, set for 3, 4 or 5 minutes, is emptied, $1. Below it is a butter curler for $1.25, and in front of the curler a simple lemon server that comes in a set of six for $1.25. 4. A gyrating vegetable peeler does its work speedily and economically. The handle is blue. Its price is $6.94

5. In this group are the following—a four-blade rustless cleaver and wooden chopping bowl, $1.34; a bread slicer that guides the knife and cuts even slices, 94 cents, with the added virtues of being available in blue, yellow and green; and a pineapple eye snipper, 49 cents. 6. This nickel-plated guillotine is designed to slice a whole tomato at one drop of the saw-tooth blades, $7.50. 7. To make spices and seasonings easily available comes this rack in green, yellow, blue and ivory, with its equipment of sifter cans. It is 14" long, 3" high and 3" wide so that it occupies very little space, $1. To avoid burned hands we suggest using these tongs which will easily extract corn from the pot and potatoes from the oven. Three sizes—6, 9 and 12". $2 the set

Kitchen Labors Lessened By These Modern Devices

The Gardener's Calendar For August

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

Garden Character

Every garden has its own special and separate character, which arises partly from the tastes of the owner or his gardener, but still more from the situation, aspect and soil of the garden. It is this that saves our gardens from monotony; if the conditions of every garden were the same, it is to be feared that the love of following the fashion of the day would make our gardens painfully alike. But this is prevented by the happy law that before success can be reached the nature of the garden must be studied, and the study soon leads to the conviction that we cannot take our neighbour's garden as the exact model for our own. . . . *Canon Ellacombe*

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1. Lammas Day. Thorough cultivation of the soil, especially after rain, is one of the most valuable ways of maintaining the vegetable garden in midsummer. It holds weeds in check, conserves soil moisture and helps the crops to keep up their normal steady rate of growth.	2. A mulch of leaves or litter placed around the Lilies will help keep the hot sun's influence away from their roots and thereby benefit the plants. Most Lilies like a fairly cool soil but prefer having their heads in sunlight for at least several hours during the day.
3. Seventh Sunday after Trinity. A top-dressing of finely ground bonemeal or pulverized sheep manure applied now to the soil around the Delphiniums will show worthwhile results in better autumn flowering. The new shoots from the crowns should be well under way.	4. Evergreens of various kinds that have been sheared to formal shape should receive their final clipping for the season at this time. Their growth from now on will be all but negligible, so this shearing will last them until next year, if it is well done with sharp tools.	5. Cornerstone of Statue of Liberty laid in New York Harbor, 1884. All flowers intended for jars and vases ought to be cut in the early morning before the hot sun has had a chance to reach them. Handled thus they will last much better in the water than they would otherwise do.	6. Transfiguration. The Raspberry plants may be gone over with the pruning shears as soon as the crop is past. All canes which have borne should be cut off at the ground line and the new ones tied in place on the trellis or whatever kind of support is used for the purpose.	7. Hot, dry weather is favorable to the depredations of the red spider, enemy of many plants. One remedy for him is a strong spray of cold water applied under the foliage. Spraying with a nicotine preparation is advised for the more serious infestations.	8. The plants in the perennial border—and indeed, in the annual plantings as well—will remain longer in blossom if they are not allowed to develop and ripen seeds. Seed maturity is the plants' main aim, and when it has been attained the need for further growth ceases.	9. This is the time of year when the birds' natural supply of drinking water usually runs low. By the same token it is the season to be sure that your bird-bath is refilled every day. Better place it in a secluded, partly shady corner, preferably near shrubbery or trees.
10. St. Lawrence. When the tops of the Onions turn yellow it is a sign that growth has ceased. When this has occurred, the crop should be pulled out and left in the sun for a few days to cure. Then the tops may be removed and the bulbs stored away for future use.	11. Gladioli, especially the taller-growing varieties, often are benefited by staking. This is really necessary to prevent damage in windy locations. Use one stake to each bulb. If they have been closely planted in rows, stake lines of heavy cord along the sides.	12. King Philip's War ended, 1675. When the Muskmelons attain fair size it is a good idea to insert a bit of board under each one so as to keep it clear of the ground and allow it to ripen evenly without rotting. Do not pick them until the stem begins to loosen.	13. Don't forget that the rock garden, as well as the regular border, will welcome a good watering during a dry spell. In fact, many of the best alpine plants need this artificial help to get through a typical American summer without receiving serious setbacks.	14. While the Strawberry plants are sending out runners it is advisable to sink pots under the rooting portions of the stems so as to secure some plants for next year's bearing. All runners not thus used for propagation should be nipped off while still young.	15. Evergreens can be transplanted now with good chances of success. After they have been set, soak them with water, spray the tops, and keep them from drying for a month. Should the autumn be dry, continue watering right up to the advent of hard freezing weather	16. The suckers which tend to form along the lower parts of the Corn stalks after they attain considerable size are unproductive and merely sap the plants' strength. Better pull them off before they get large, thereby promoting the formation of larger, more perfect ears.
17. Seeds of Spinach and Radish for the fall crops may be planted now, to be followed by another sowing made toward the end of the month. There is a chance, too, for Beans planted now. The weather will have a good deal to do with the success of such autumn crops.	18. The lawn ought not to be closely mown in hot weather, lest the grass roots be burned by exposure to too much sun. And it is generally advisable to let the clippings remain as protection for the roots, instead of collecting them in a grass-catcher attached to the machine.	19. E. H. Wilson discovered the Regal Lily, 1903. Narcissus plantings that have become overcrowded may be dug up now, the bulbs sorted and replanted about the middle of September. The larger ones, thus handled, will bloom normally next year in their new situations.	20. Do not make the mistake of cutting down the Peony foliage, for its presence throughout the summer is necessary to the future welfare of the plants. Leave it until it is actually killed by frost and then cut it off at the ground level, carry away and destroy.	21. Fruit trees which are bearing heavy crops not infrequently suffer broken branches unless adequate supports are provided. Stout poles strategically placed will serve the purpose. Apples and Pears especially should be examined to prevent damage of this character.	22. Irises can be divided, transplanted or set out fresh now. In planting the Germanica varieties place the rhizomes just at the ground level, with the true roots deeper down. No manure should be used on them, but an application of lime is generally beneficial.	23. If Tomato seed is sown now in flats in a coldframe you should have plenty of strong plants ready for setting in the greenhouse by the time the frost comes. They ought to yield a crop by Christmas or soon after if they are kept growing along at a steady pace.
24. Henry A. Dreer, seedsman, born 1818. All hotbed and coldframe sash which are intended for fall and winter use, and of course the greenhouse itself, ought to be carefully looked over now and put in good condition. The chances are that some painting is needed.	25. Henry Shaw, founder of Missouri Botanical Garden, died 1889. It will do a lot to discourage Poison Ivy if you give its foliage a thorough sprinkling with a strong brine solution. Choose a clear morning for this work. Searing the growth with a torch will help, too.	26. Vacant spaces in the garden can be enriched and generally improved for use next year by planting them now with Rye, Red Clover or other cover crop to be plowed under later. This is one of the best ways of building up soil that is impoverished or of poor texture.	27. This is a good time to seed lawns, for, even though the weather may be dry, watering can be kept up until the September rains come. Early fall is a good growing season for grass, as a general rule. Next spring the turf should be quite well established.	28. Frederick Olmsted died, 1903. If your order for bulbs for fall planting is not already in, better send it at once. There is a heavy demand for plant material and late orders may mean disappointment. Planting time ranges from late September until freezing.	29. Plans for fall planting ought to be made well in advance of doing the actual work. Such procedure results in a less rushed job and hence in more satisfactory final results. There is no time like the present for deciding definitely upon changes and developments.	30. The mulches of Pine needles or Oak leaves around the Rhododendrons, Laurels, Azaleas and other acid-loving plants probably will need renewing before cold weather. When the fresh material is placed, lay branches over it if the situation is much exposed to wind
31. Eleventh Sunday after Trinity. Good potting soil is an absolute essential for a successful garden indoors this coming winter. It is not a bit too early to begin preparing and storing it away under cover. Such soil contains plenty of humus and enough sand for drainage.						

☽ First Quarter, 1st day, morning, E.

○ Full Moon, 9th day, morning, W.

☾ Last Quarter, 17th day, morning, W.

● New Moon, 23rd day, evening, W.

First Week: Sultry, gentle winds, threat of thunderstorms

Second Week: Cloudy and cooler, following heavy rain

Third Week: Clear and brisk, strong winds

Fourth Week: Hot wave, clear, increasing humidity

Old Doc Lemmon Says Charity's All Right, But—

"Gener'ly speakin', I s'pose thet folks in our township are 'bout as full o' the milk o' human kindness as most, but right now I wouldn't like to hev to drink much o' the local supply. Ye see, it's kind of on the edge o' turnin' sour, like, an' all b'cause o' the Holsapple fambly.

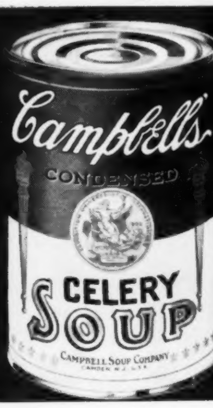
"Jake Holsapple an' his wife they allus hev been kind of on our conscience, 'count o' bein' shiftless-like an' breedin' twelve or fourteen kids in their ramshackle old house back on the Frogpond Road. 'Bout the only work they ever do is tryin' to scare the wolf away from the door, so when their one cow died two-three weeks ago, an' Mis' Holsapple with her 1930 baby just borned, the neighbors took up a c'lection for to buy 'em another. Sixty-seven dollars, we chipped in, an' Parson Cooley he give the money to her for the new cow. But I'll be gol-dinged if her an' Jake didn't go an' put it all into a second-handed flivver! D'ye wonder thet charity ain't none too pop'lar 'round here just now?"

IT CAPTURES ALL THE FLAVOR, ALL THE TONIC GOODNESS OF SNOW-WHITE

CELERY

That peculiarly ingratiating and refreshing savor of snow-white celery! It is one of Nature's most delectable gifts. And in a well-made soup, it has a rare appeal and wholesomeness. Let our famous French chefs express this to you in one of their inimitable masterpieces—Campbell's Celery Soup. It is, too, a wonderful soup for the children's diet, especially when creamed. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



LOOK FOR THE
RED-AND-WHITE
LABEL

Your choice . . . Every soup you ever want, at its delicious best!

- Asparagus
- Bean
- Beef
- Bouillon
- Celery
- Chicken
- Chicken-Gumbo (Okra)
- Clam Chowder
- Consommé
- Julienne
- Mock Turtle
- Mulligatawny
- Mutton
- Ox Tail
- Pea
- Pepper Pot
- Printanier
- Tomato
- Vegetable
- Vegetable-Beef
- Vermicelli-Tomato

Entrée or Salad Plates. Quaint "Farm Scenes", set of 12, each different, $18 the dozen. Also "Fish Groups" 12 varied scenes, each different, $18 the dozen.

What! Only $18 a dozen!
—*and* exclusive *with Plummer!*

WE suppose it may seem a bit *unusual* for a house like Plummer's to come right out and *talk price*, especially when its outstanding contribution to the homes of discerning hostesses is "the exclusiveness" of its offerings in fine glass and china.

But we delight in doing the unexpected as well as in offering "the unusual".

The two plates illustrated above represent two different series of entrée or salad plates.

One is called "Farm Scenes", the other "Fish Groups". Each of the twelve plates of both series portrays a different subject, offering that distinct individuality which is usually found *only* in expensive china.

How can we offer them for $18 a dozen?

Only because of our exceptional connections over a long period of years with famous Old World potters.

Mail Orders Promptly Filled.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
256 Farmington Ave.

Josiah Wedgwood

(*Continued from page 63*)

ter (1751), Plymouth (1768) and other potteries through the reigns of the Georges pushed forward, making every effort to compete with the porcelains of the Continent and of the Orient which were nestling in the hospitable cabinets of English collectors. All these English manufactories guarded their trade secrets with extreme care. Those others who might have dreamed of real achievement for themselves in this competitive field had mainly to rely upon the encouragement of the results of their own indefatigable experimenting.

Of such was Josiah Wedgwood, and although he did not produce porcelain commercially, his beautiful wares were the nearest approach in their final perfection. During five years or so of partnership with Whieldon he experimented industriously with clays and glazes and firing processes, making great advance. In 1754 he invented his green glaze. Tea-services with the various pieces in cauliflower and pineapple forms, colored after nature, were produced at this time.

IVY HOUSE

Wedgwood returned to Burslem in 1759. There he started in on his own account, at Ivy House pottery, producing salt-glazes and green and yellow-glaze wares. He was then twenty-nine. Three years later he extended his business by taking a lease of the additional premises of Brick House, and there established his Bell Works pottery. At this time (1762) the fine white earthenware of Staffordshire was reaching its zenith. Wedgwood's manufactory was the most important one, in matter of quality, producing it. In this same year, on a trip to Liverpool to look into the matter of transfer printing for the decoration of pottery, he first met Thomas Bentley, one of the foremost merchants and citizens of that town, who was to become his closest friend and partner. Also in this year Wedgwood made and presented a beautiful caudle service in his cream ware to Queen Charlotte on the occasion of the birth of the Prince of Wales (afterward George IV). This brought Wedgwood, then thirty-two, the appointment of Potter To Her Majesty The Queen. At a later time he received a like appointment as potter to the King.

"Queen's Ware" was the name Wedgwood thereafter bestowed upon the beautiful cream ware of which the caudle service had been made. It had a lightness of body hitherto unknown in English pottery. Its surface was covered with an exquisite glaze of great beauty and brilliance, but it was soft in tone. Moreover the forms of the various pieces exhibited great originality in their conception and were quite unlike anything that had gone before.

Josiah Wedgwood was thirty-four when in 1764 he married a cousin, Sarah Wedgwood. Throughout his lifetime she was a devoted companion and true helpmate. She had a goodly dower, and as she had a "head for figures"—Josiah disliked accounts—it is probable that she was of great assistance to him in the management of his enterprises. To her alone he entrusted the secrets of all his formulas and during his absence from the pottery she was the only one entrusted by him with the mixing of clays for the finer ornamental wares.

The year following Josiah's marriage, the Queen ordered an elaborate tea-set from him. This was completed in the Autumn. It surpassed all of Wedgwood's previous productions and made secure his post and prospects.

The year 1766 also marked another important event in the life of Josiah Wedgwood. In this year the Grand Trunk Canal in the potteries district was opened. To this project, of which Wedgwood was treasurer, he had given enthusiastic support and untiring attention, as well as the sum of £1000. With his own spade he turned the first sod for the Canal. Although he disliked accounts, Wedgwood was far from being impractical. He had a keen sense of trade values and amassed a large fortune. His foresight was unusual. "What do you think," he wrote to his friend Bentley, "of sending Mr. Pitt (the future second Lord Chatham had then just secured the repeal of the Stamp Act) upon Crockery to America. A quantity might certainly be sold there now and some advantage made of the American prejudice in favour of that great man." Later Wedgwood did send Mr. Pitt to America, in medallion portraiture.

Some of Wedgwood's early experiments in ceramic relief portraiture from wax models were done in white glazed pottery having grounds of a deep brown. A portrait of himself was so produced. Then there was an oval medallion of Bentley in soft pottery relief, with color applied to the white field. But the finest early medallion portraits were those in his basaltes ware, the reliefs in white biscuit, the ground color burnt in.

THE PARTNERSHIP

Thomas Bentley became Wedgwood's partner in producing ornamental or artistic wares in 1768. These were distinguished from the more utilitarian products which were being manufactured under the supervision of Thomas Wedgwood, a cousin. Bentley had become imbued with a love for Classic art during a long sojourn in Italy. Nothing could have been more helpful to Wedgwood than a partner of such tastes at the time when a Classical renaissance was sweeping Europe. Wedgwood himself caught this fever, and to this fact, strengthened by Bentley's own taste, knowledge, enthusiasm, learning and advice, we owe some of his greatest artistic achievements.

Wedgwood and Bentley sought out some of the best artists of the day to design for their fabrique. Bentley had a wide circle of friends and acquaintances who helped in finding artists. Among these was Benjamin Franklin, who brought John Flaxman, then a precocious young artist, to Bentley's attention. Bentley, in turn, introduced him to Wedgwood, for whom, later, he modeled so many fine medallic portraits in wax. Flaxman worked for Wedgwood from

(*Continued on page 92*)

Silver . . .

IN DESIGNS TO COMPLETE YOUR DECORATIVE PLAN

A thoughtfully related decorative scheme distinguishes the most gracious of modern homes. From the architecture of her house, to its furnishings and appointments, the discerning hostess carries out a consistent and harmonious effect. And now . . . this same discriminating good taste may be exercised in the selection of her tableware, for Treasure Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish. Each pattern is Sterling, of course . . . a standard of taste and gracious living that needs no comment.

There is a jeweler in your city who sells Treasure Silver; he will be glad to show you the various lovely designs in this Sterling tableware. You will be interested in receiving "The Modern Way to Choose Your Silver" . . . the new Treasure booklet, describing in fascinating detail how you may select your silver to harmonize with the decorative ensemble of your dining room. A copy will be forwarded promptly if you will kindly address your request to Department BI.

THE MODERN WAY TO CHOOSE YOUR SILVER

"Treasure" Solid Silver
STERLING 925/1000 FINE
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ROGERS · LUNT & BOWLEN CO.
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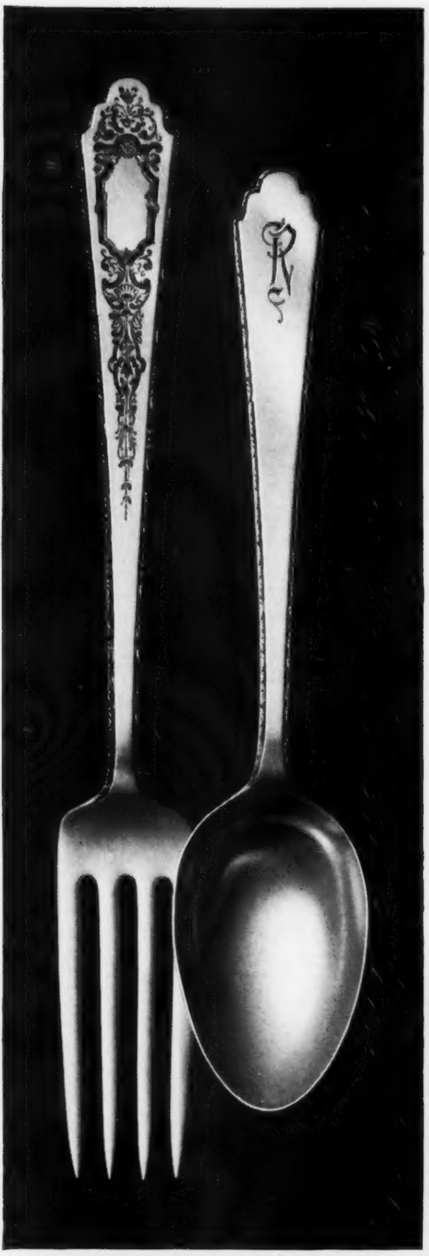
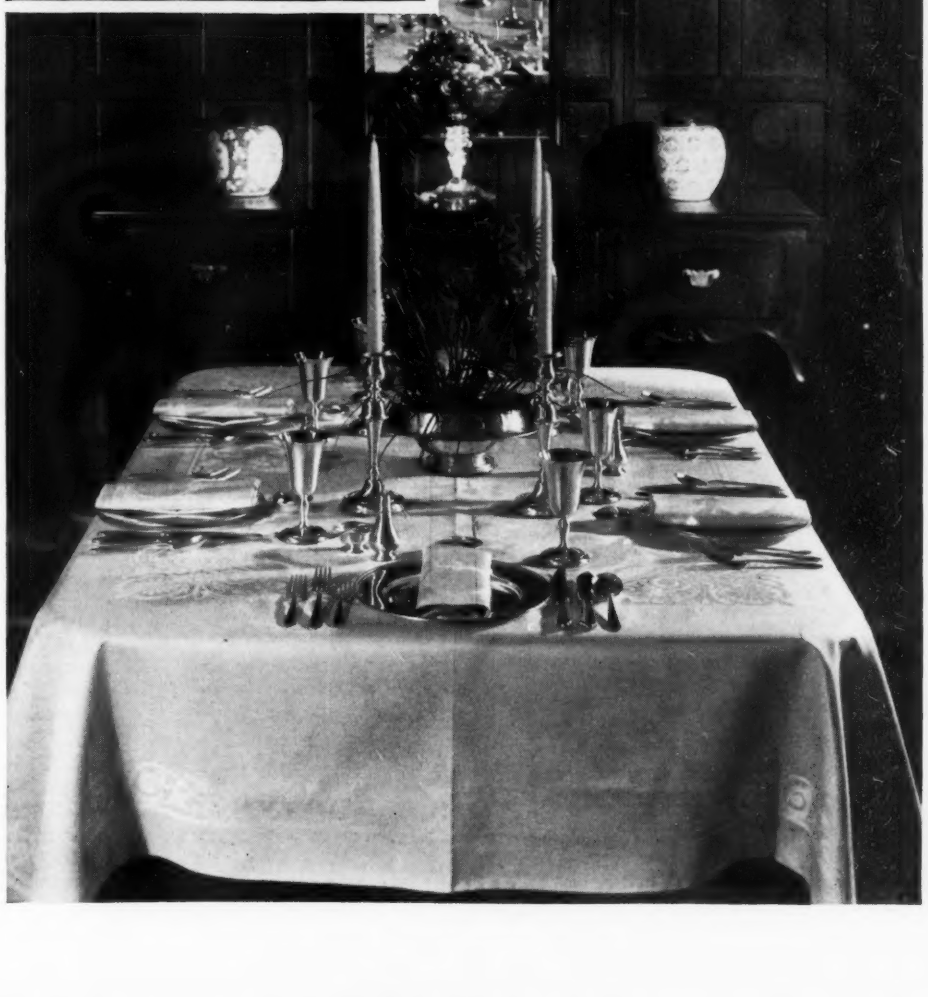
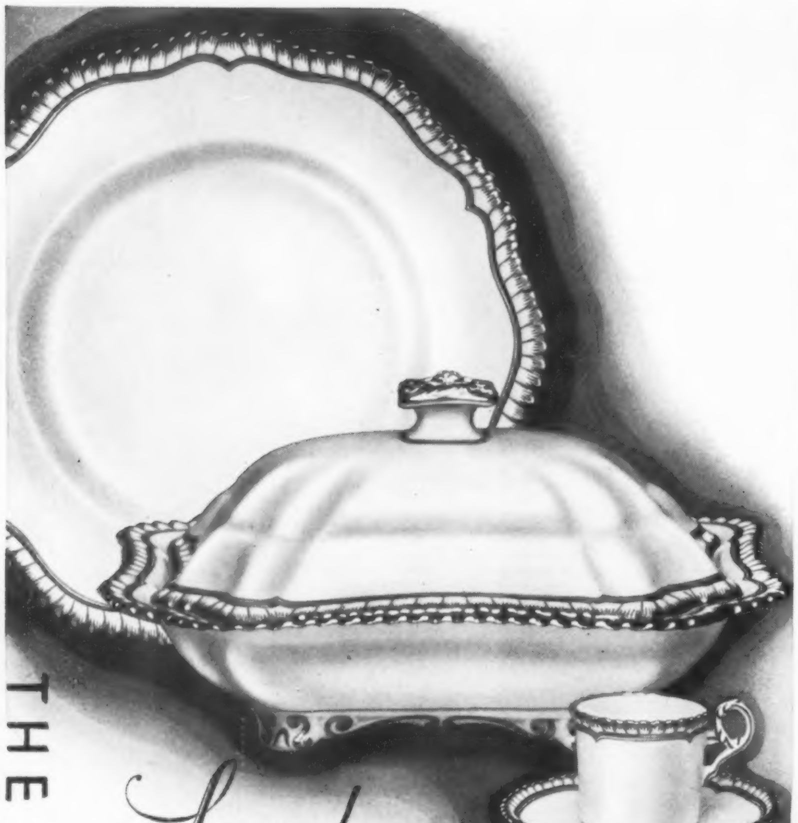


MARY II—WILLIAM AND MARY

With the Early English dining room . . . or the closely related Colonial type of interior . . . the Mary II and William and Mary designs are in perfect accord.





Lovely old Silver Shapes in Spode Porcelain

SO successfully did Spode re-create, in Bone Porcelain, the exquisite silver shapes of the great Georgian Period that his services were highly prized by famous contemporary artists who modeled in precious metals.

Among the important Spode Services produced between 1805 and 1830 is the one made expressly for the Goldsmiths' Company, which is still carefully preserved at the Goldsmiths' Hall in London.

Today, Spode's Goldsmiths' Pattern perpetuates the beauty of this priceless service for the distinguished tables of the present generation.

American families of lineage will find it a fitting vehicle for those illustrious crests and coats of arms which shall continue to descend through the generations.

THE GOLDSMITHS' PATTERN

SPODE

May we tell you the name of the dealer nearest you who can supply you with this and other Spode Services? Copeland & Thompson, Inc., 206 Fifth Avenue, New York City.

By appointment to His Majesty, The King and to H. R. H., The Prince of Wales.

Josiah Wedgwood

(*Continued from page 90*)

1775 till 1787, the year in which he departed for a seven-year sojourn in Italy. Among Flaxman's portraits were George III., Queen Caroline, William Pitt, Warren Hastings, Lord Nelson, Benjamin Franklin, Dr. John Fothergill (Franklin's medical adviser), Dr. Samuel Johnson, David Garrick, The Duchess of Devonshire, Admiral Lord Howe, Lord Amherst, Sir Frederick William Henschel, Mrs. Siddons, Mrs. Barbauld and others, and also portraits of Wedgwood himself and Bentley. At the time of his introduction to Wedgwood, Flaxman seems to have made but a sorry impression, judging from the following extract from a letter he wrote Bentley in 1775; "I am glad you have met with a modeller, and that Flaxman is so valuable an artist. It is but a few years since he was a most supreme coxcomb, but a little more experience may have cured him of this foible." It must have, for some years later Wedgwood declared him to be "the greatest artist of the age."

FRANKLIN'S PORTRAITS

Well indeed might we treasure one of the Wedgwood medallion portraits of Benjamin Franklin from Flaxman's hand, reproduced in some seventeen different sizes and colors and produced in 1777. Wedgwood also brought out other Franklin medallions: one modeled by Mrs. Patience Wright, another after a bust by Caffieri, and one after a terra-cotta plaque by Jean Baptiste Nini, a French sculptor, director of the terra-cotta works owned by De Chaumont, Franklin's host at Passy. Undoubtedly Franklin referred to this fur-cap portrait of himself when he wrote the following, from France, to his daughter Sarah (Mrs. Bache): "The clay medallion you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have since been made of different sizes, some to be set in the lids of snuff-boxes and some so small as to be worn in rings; and the numbers sold are incredible. . . . It is said by learned entymologists that the name *Doll*, for the images children play with, is derived from the word Idol. From the number of dolls now made of him (your father), he (Franklin) may be truly said, in that sense, to be *i-doll-ized* in this country." This was written July 3, 1779.

The famous Etruria pottery works was founded by Wedgwood in 1769. There, some four years later, he began the production of his beautiful jasper ware. One of the most interesting incidents was the long audience given Wedgwood and Bentley by the King and Queen at Queen's House (now Buckingham Palace) in December, 1770. Bentley wrote a friend that "The Queen has more sensibility, true politeness, engaging affability, and sweetness of temper, than any great lady I have had the honour of speaking to"; and he had spoken to many. Some of their enthusiasm undoubtedly went into the beautiful medallion portrait in blue and white jasper ware which Wedgwood and Bentley made from the fine model by Flaxman. Although the political opinions of the two partners in matter of the policy toward Amer were well known, it seems not to ha interfered with Court favor and roy patronage. Perhaps a good potte just then, was more valuable sovereignty than someone who w merely a good patriot.

Wedgwood and Bentley had fin appointed showrooms in Lond visited by the nobility and gentry. was, indeed, a fashionable rendezvo There at Nos. 12 and 13 Greek Stre was first exhibited Wedgwood's ma velous copy of the Portland vase.

Another feather in Wedgwoo cap was the completion in 1775 a superb dinner service, ordered the Russian Empress, (Catherine II for her palace at Tsarskoye Selo. T pieces in this service were also sho in Greek Street: Mrs. Delany d scribes her visit to this exhibition one of her letters. It is a tribute Wedgwood's character that his succ and wealth were provocative of little envy. Many of the visitors the Greek Street showrooms of Wed wood commissioned portraits of the selves or members of their famil Of the other class of portraits, "Hea of Illustrious Moderns," advertis for sale some three hundred or mo subjects produced between 1773 an 1787. But so rare have these becom that a search for any of them lea one to echo François Villon's plai "*Mais où sont les neiges d'antan?*"

Thomas Bentley's death, in N vember, 1780, was a great blow Josiah Wedgwood, for thus passed o of his life a friend who was "Blesse with an elevated and comprehensi understanding, informed in varie of science," possessing "A warm a brilliant imagination, a pure and el gant taste." Also "His extreme abi ties, guided by the most expand philanthropy, were employed in for ing and executing plans for the pu lic good. He thought with the fre dom of a philosopher, he acted wi the integrity of a virtuous citizen." a man *is* known by the friends he kee undoubtedly great advantage deriv to Josiah Wedgwood from his in mate association with Thomas Bentle Although this catalog of Bentley virtues is inscribed from his epitap still they were such, and a tribute Wedgwood should certainly not e clude one to Bentley.

AN OFFER

The year of Bentley's death, Wed wood visited the Continent and t porcelain manufactory at Meisse near Dresden, then operating at loss. Wedgwood believed that und good management it would prove be very profitable and he offere £3000 a year to be allowed to ta its supervision entirely upon himse but his offer was declined. Undoubte ly Wedgwood greatly desired to ha the satisfaction of manufacturi true porcelain, as the patents of t Bristol potter, Richard Champio (friend of Edmund Burke), prevent his doing commercially in Englan Wedgwood did resent this and his a titude in the matter was singular unlike his freedom from profession

(*Continued on page 94*)

A theme of ARISTOCRATIC SIMPLICITY

★ ★ in this ★ ★

FEDERAL AMERICAN DAMASK

THE EAGLE encircled by a wreath, against a star-strewn ground, was a favorite decorative motif when these United States were young.

The design for this damask was inspired by the wonderful eagles carved in wood by the noted portrait sculptor, William Rush, and now displayed in Independence Hall, Philadelphia, where his wood statue of Washington also stands. Similar eagles were a prominent part of the White House decorations when Thomas Jefferson was President.

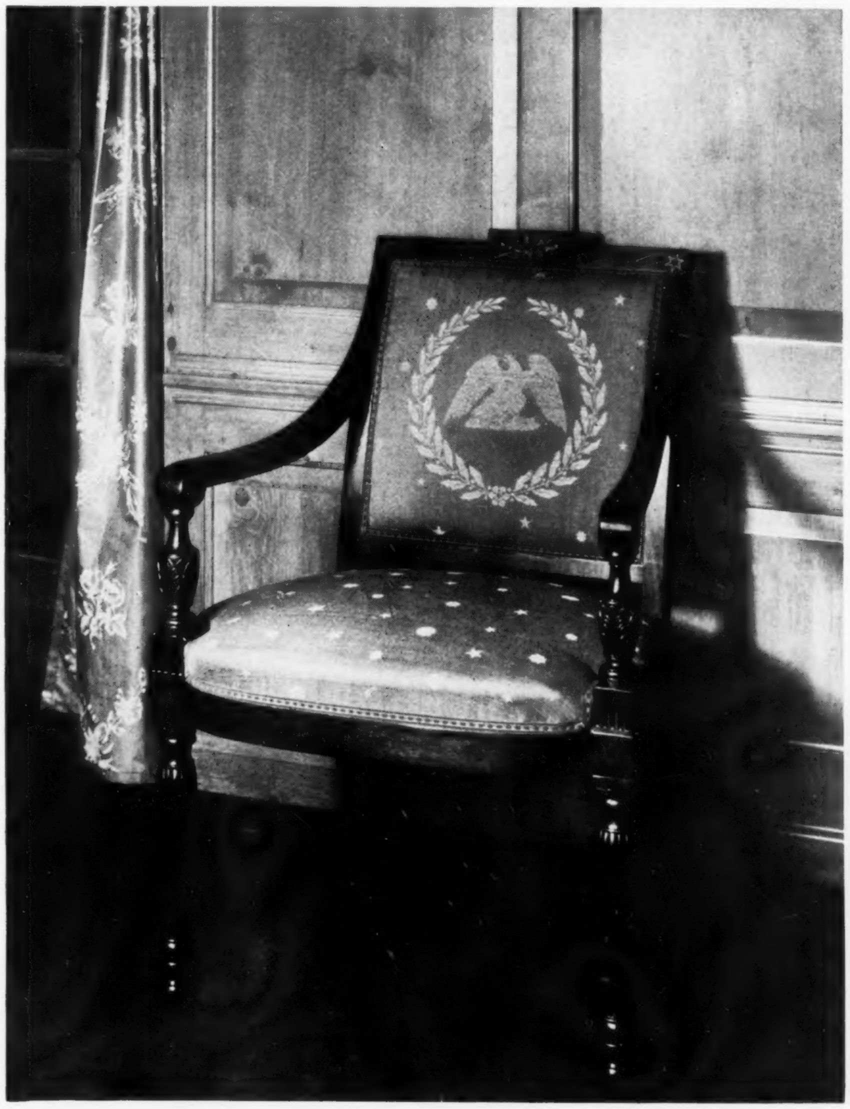
And since the eagle, the wreath, and the star and rosette-studded ground were also typical of the Napoleonic era, you will find this distinctive damask no less appropriate for Empire and Directoire interiors.

Among the many beautiful fabrics in the Schumacher collections you will find reproductions and adaptations from the great periods of the past, side by side, with the most stimulating of modern designs. Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator . . . and to discover many new sources of charm for your home. It will be sent to you without charge, upon request.

Write F. Schumacher & Co., Dept. E-8, 60 W. 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



"THE AMERICAN EAGLE" *damask is used for the back of this Sheraton Empire chair, the original of which was made in England for Washington, and is now in the old City Hall, New York. The seat is a complementary Schumacher design showing only the stars and rosettes. Gold on crimson or soft green; and blue on gold*

★ ★ ★ F·SCHUMACHER·&·CO

WHITE HOUSE
Installations
are *the De Luxe*
Kitchen and Pantry Equipment
for Fine Town and Country Homes

MADE entirely of *steel,* the established leader of all constructional materials, WHITE HOUSE Units are permanent, sanitary and scientifically efficient. They give lasting protection against all the damaging and unsanitary casualties by insects, dampness and fire which affect old-fashioned wooden installations. Backed by ninety years of manufacturing experience, they are the first choice of home owners who demand the best.

They are finished with three coats of beautiful baked enamel, in spotless white or attractive color. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Mónel Metal pantry sinks are furnished with WHITE HOUSE Installations. Write for gray catalog.

JANES & KIRTLAND INC.
Established 1840
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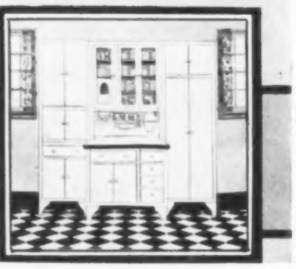
The WHITE HOUSE Line
TRADE MARK
is made of Steel!



You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.

Josiah Wedgwood

(Continued from page 92)

jealousy. Hugh Owen thought that Wedgwood needlessly felt a fear of competition which rendered inoperative, for a time, the better feelings of a noble nature.

Four years after Bentley's death, Wedgwood was elected a Fellow of the Royal Society, and Sir Joshua Reynolds painted his portrait. In 1786 followed his election to the Society of Antiquaries. Two years later his cousin Thomas, partner in the "useful wares," died, and in 1790 Wedgwood took his own two sons and his nephew, Thomas Byerley, into partnership. Following this move, Wedgwood spent the greater part of his time in his beautiful home, Etruria Hall, collecting books and prints, and adding specimens to his cabinet of natural curiosities. There he entertained generously and he loved to show his guests around the extensive gardens which he had developed with great care.

In this then lovely spot Wedgwood's declining years were spent in happiness and good works. Death came to him in 1795, in his sixty-fifth year finding him ready to set forth on th Great Adventure. He was buried a Stoke-on-Trent. There within th chancel of St. Peter's church is hi monument, designed by John Flax man—a large medallion portrai Wedgwood's epitaph tells you tha "he converted a rude and inconside able manufactory into an elegant ar and an important part of the nation commerce," and that "By these ser vices to his country he acquired a ample fortune, which he blameless and generously dispensed for the re lief of misfortune." But best of al "His probity was inflexible, his kin ness unwearied, his manners simp and dignified and the cheerfulness o his temper was the natural reward o the activity of his pure and usefu life." It seems particularly fitting th John Flaxman should have bee called upon to give us the last pictu of Josiah Wedgwood in that memori portrait medallion with which th great master-potter himself could hav found no fault.

For Keeping The Cellar Dry

(Continued from page 85)

ficient precautions. Moisture cannot come through the wall to create annoyance, but what about the moisture already inside? Remembering how cool it stays a few feet below the surface of the ground, it is natural that masonry walls below grade level will stay cool all through the summer. Hot, sultry summer air will no sooner come in contact with these chill walls than beads of moisture will be found on the inner surface. This moisture will not have come through the walls but from the air within the room. You will recall how moisture clouds the windows of a hot room when the air is cold outside, making the glass much cooler than the room temperature; this is a similar example of condensation.

If this condition of dampness is prolonged throughout the months of the summer season it will quickly spell ruin to costly furniture, play tables and elaborate decorations. To prevent such condensation the inner surface of the foundation walls must not become cold. The condition utilized to prevent transfer of temperature through the wall is a dead air space similar to that afforded by storm sash on window openings. This is the idea usually employed to protect the interior of masonry walls above grade from these same hazards of condensation.

In actual practice, wood strips are applied vertically on the foundation walls to which a wall or insulation board may be applied which wi serve as the finish wall of the room The air space between the wood strip prevents the chill of the foundatio wall from being transfered to th finish board. With the same board us on the ceiling the room may now b decorated in safety.

It is because of the condensatio likely to form on the cement floor sla (due to the chill of the ground be neath) that wood and linoleum floo finishes are seldom recommended fo locations below grade. They may b safely used with proper precaution A concrete bed is first laid down Upon this are laid creosoted woo sleepers, two inches by three inches i cross section, uniformly spaced abou sixteen inches apart. A rough woo floor is nailed down on these, and th space between the sleepers provides th requisite dead air space. Any floo finish used on floors above may no be applied.

During the winter months, whil the heating plant is in operation, you basement room will remain warm an dry. With the arrival of summer i will be a wise precaution to burn a occasional fire in the fireplace whic will undoubtedly be a feature of you game room. This can take the for of a weekly burning of the accumulation of newspapers, thereby servin the double purpose of keeping th basement dry and ridding the hous of an accumulation of paper.

4-SEASON CONVERTIBLE PRESIDENT ROADSTER

Duplate safety glass side windows raise and lower as in closed cars. With top and windows raised, you have the snugness of a coupe. With top down windows serve as windshield wings. World champion 122 horsepower President Eight engine. Price $1950, at the factory, including six wire wheels and luggage grid. Bumpers and spare tires extra

Actual unretouched photograph

Free Wheeling! You need not use the clutch except to start or back up

FREE wheeling, latest of Studebaker's many engineering advancements, takes half the fatiguing footwork out of driving. Gone are the nervous strain and physical strain of constant gear shifting—*you need use the clutch only to start or back up!*

Here is the first car created, which a woman can drive all day, yet leave serene and fresh as when she entered it. It is the first car literally to *float* along, in gear and fully controlled, yet free and silent as though there were no gears.

We know you'll like this *different* car. You'll like the smart new beauty of its contours and appointments—its longer wheelbase and wider doors, seats and windows—its slim, silvery radiator, Ovaloid headlamps, and tiny parking lamps gleaming on its broad, sweeping fenders. You'll like the spirited speed of its 122 horsepower World Champion engine, and the indescribable thrill and thrift of free wheeling. Take one and drive it—today!

The World Champion President

NEW SERIES STUDEBAKER EIGHT

The Authentic Mantel MAKES the Room

The TUDOR *Room* must *have a* TUDOR *Mantelpiece!*

DIRECTLY cast from famous Antiques of the Tudor Times, *Art Stone Mantels* are *exact* reproductions. *All* the subtle character which gave the originals their charm are perfectly retained. And they vie with the genuines in everything but cost.

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"ART STONE MANTELPIECES in ALL PERIODS"

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To Lighten Kitchen Tasks

(*Continued from page 53*)

num enclosed gears, are easily handled and cleaned. They fit into any utensil and for cakes, mayonnaise, eggs or any mixing where an even rotary motion is needed, they serve their turn, quickly, inexpensively, and efficiently.

Alluring is the stainless steel meat slicer which cuts the roast into uniform slices while the protecting guide prevents all possibility of trouble. When its job is done, it folds itself in half for compact storage. In new models, too, come the familiar meat grinders, vegetable graters, and parers, puree strainers and fruit seeders which work by hand power; there is even a tearless onion slicer—all designed to make food preparation easier and the foods themselves more attractive. The electric juice extractor which gathers into its alabaster glass bowl the last drop of orange or lemon juice, is fastened to the table through a simple protective device which prevents all sliding as well as marring of a fine enamel table top. Ice cubes come out of the rubber refrigerator pan by simply bending the tray; an ingenious can opener, clamped to table or wall, helps make modern cookery still more up-to-date.

SMALL FEATURES

Forks, spoons, shears for preparing fish, vegetables or fruits, even choppers have followed the stainless steel route to the housekeeper's heart while a new spoon develops a blunted point which fits perfectly into any bowl. And it is now possible to have worn silver plated flatware chromium plated at a minimum cost for service use or the automobile hamper.

The kettle singing on the stove has ever been the symbol of all that is homelike and the kettle of today combines its cozy qualities with truly modern efficiency. For it is a two-purpose tea kettle and boiling pot of that super-metal alloyed of chromium, nickel, and aluminum—strong as steel, brilliant as polished silver and light as aluminum.

Of chromium nickel steel come the new kettles and saucepans in variety, the latter hanging close to the scene of their operation on copper plated steel pan-and-cover-racks, each with a row of sturdy sliding hooks with space for the cover behind each pot. Stout tongs of stainless steel and chromium plate, or the hot pan-lifter, with its pincers-like grip protect against a too hot oven or spluttering grease. An upright broiler for a single burner eliminates the use of the oven, holding anything under 10 x 8 inches, and saving all the appetizing juices, or a brand new smokeless and odorless type for use under the flame, conducts all drippings through an inverted cone into a reservoir which cannot overheat.

One of the metropolitan shops makes a specialty of "nationalized" cooking utensils so that the chefs of all nations, who ply their art within its cosmopolitan limits, and for hundreds of miles outside, can obtain the appliances with which they are familiar. Here, for instance, the Frenchman finds his favorite Bain-Marie of shining copper (with pots and pans to match). Or the American, educated to this invaluable means of keeping foods hot can secure the same convenient model with vessels of porcelain and a water pan of our favorite aluminum.

An epicure was he who invented the oblong asparagus boiler, also in aluminum. The perforated inset tray lifts the asparagus out without breaking, when cooking is done. And should one wish to cook the entire dinner at once, a waterless cooker with its bronze base, makes this possible without a mingling of flavors. Twelve minutes is the astonishing cooking time for a chicken in this wonder pan, with its hopping arrow atop as a guide to the cooking going on beneath.

The cleaning away of a meal has ever been a dreary task. But with an automatic dishwasher built into the kitchen sink, or standing firmly in its own portable cabinet, the age-old bugaboo becomes merely a matter of scraping the plates into the pedal operated refuse receiver, unobtrusive in its apple-green enamel finish, and stacking them in the machine. One of the convenient pails which appear from beneath the sink on an extension arm at the touch of a finger, may be preferred for waste. If the size of the family does not warrant a full-fledged dishwashing machine, an effective appliance clamps onto the faucets themselves, and serves as mop, soap, and water supply, combined, without the need of a dishpan. For those who cling to old tradition, there comes the fibre dish tub, with its soft cushiony surface, to guard fine china, and a new dish drainer with its own tray to give a modern touch to an ancient ceremony.

Kitchen efficiency assumes another phase when incidental laundry activities must have a place in its schedule. As urban kitchens grew smaller and smaller, and spacious basements disappeared altogether, the makers of laundry appliances trimmed their sails to the winds and designed all sorts of "little sister" equipment, especially indispensable where the main laundry is sent out and only fine pieces must be done at home, or where many tiny frocks and undies are constantly going through the suds.

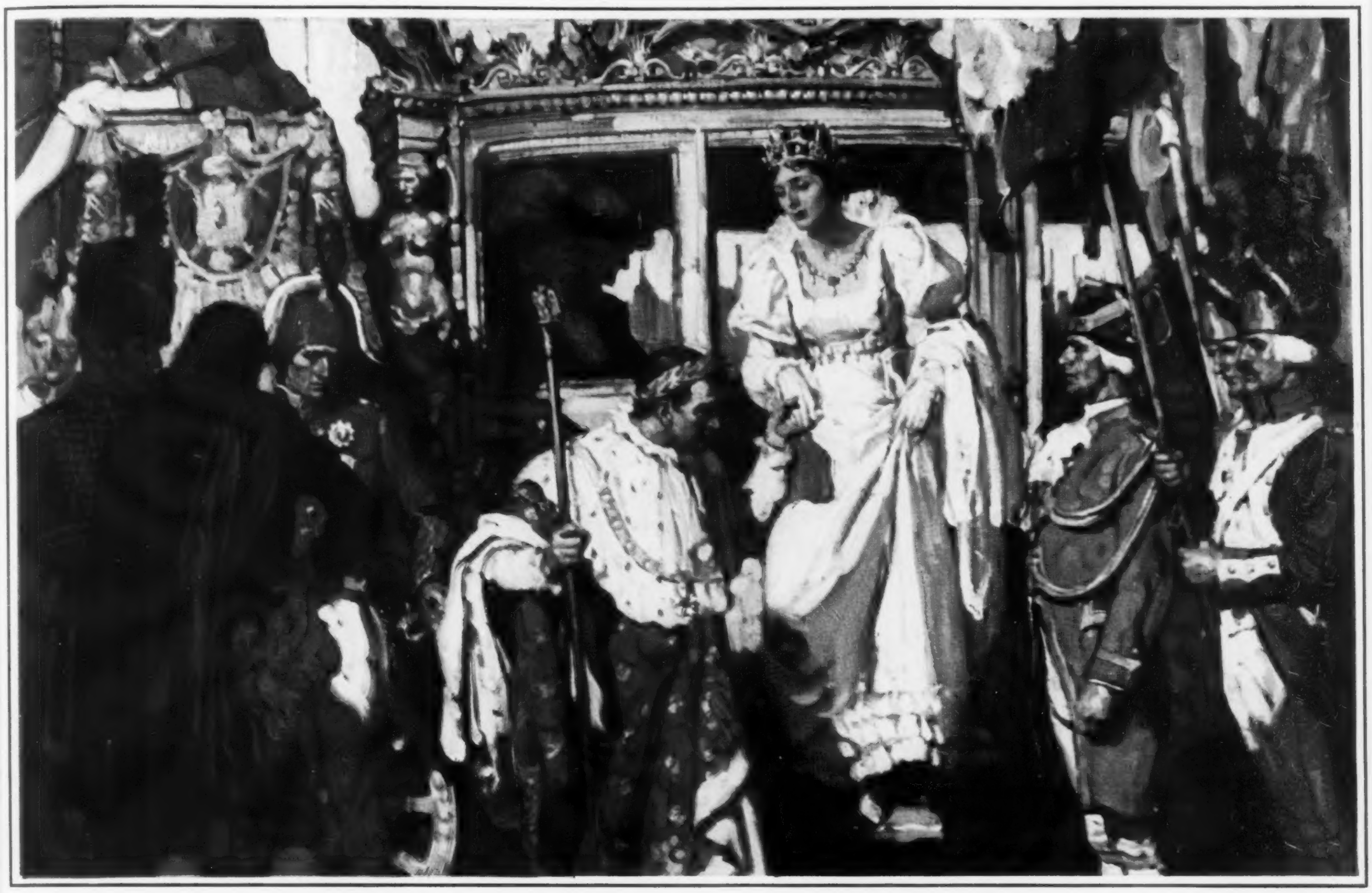
FOR LAUNDERING

Before kitchen laundry equipment is bought, the electric company should be consulted regarding the wiring to see if the circuit is adequate to the load it must carry. For only by wise planning of outlets can laundry tasks be simplified to the fullest possible extent. There should be an outlet in the wall just high enough for the iron, another for an electric fan. One should care for the washing machine and another for the ironer, if the latter fits into the household scheme.

A novel washer of the junior type follows an entirely new principle, that of the coffee percolator. The hot soapy water is automatically sprayed over the clothes and then by suction drawn through every fibre of the fabric. Light in weight, it works on any direct heat. Another small machine adapts the vacuum cup principle

(*Continued on page 98*)

LUXURIOUS TRANSPORTATION



The imperial coach which carried Napoleon and Josephine to their coronation glittered with golden ornament. Drawn by eight richly caparisoned steeds, it was the most luxurious vehicle of 19th century France

EVERYONE knows that the distinguished Packard Eight provides today's supremely luxurious transportation. But not everyone knows that Packard ownership need cost no more than motoring in vehicles of lower price and less distinction.

The facts are these: *Operating* costs in the aggregate are no greater for a Packard Standard Eight than for any other car of like size, no matter what its price. And *depreciation* cost is no greater when the owner keeps his Packard a little longer than he is accustomed to drive lesser vehicles.

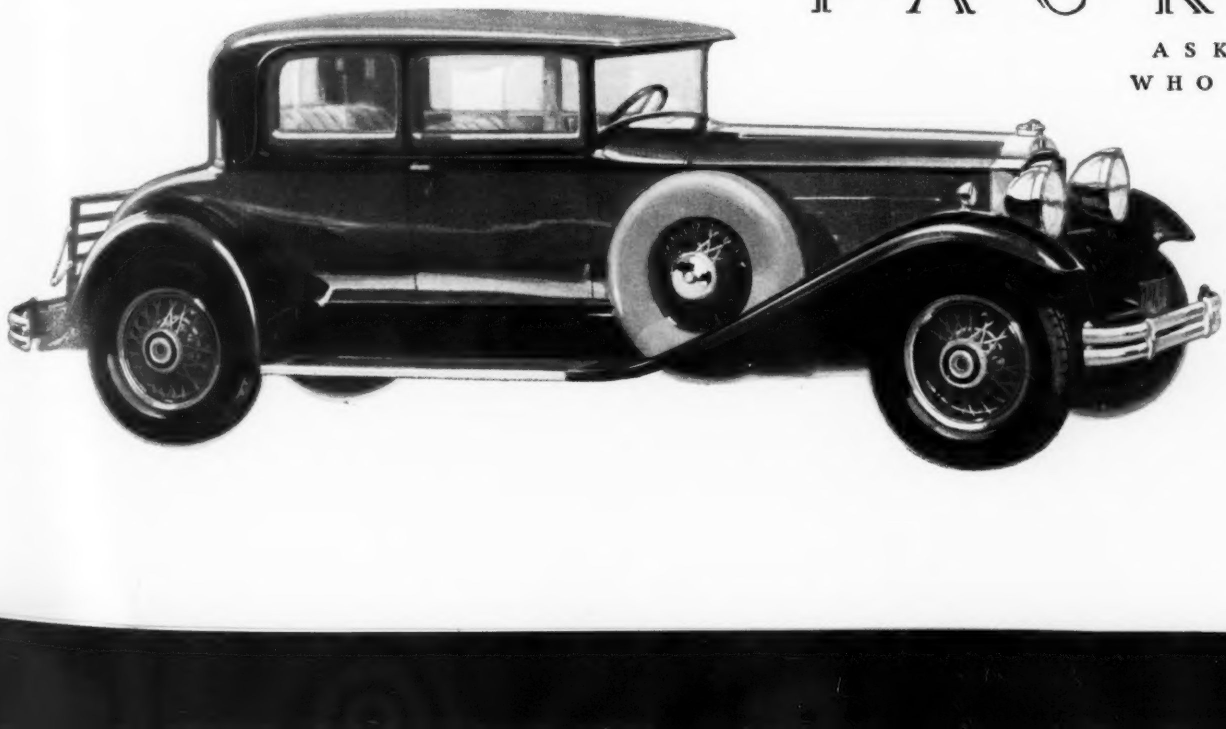
Thus a car delivered at sixteen or seventeen hundred dollars and traded in after two years or so costs fully as much in depreciation as a Packard Standard Eight driven some three years. And records show that most Packard owners *do* keep their cars much longer —both in months and miles!

Apply these facts to your own motoring. Compare the actual costs of your present car with those of a Packard Standard Eight — which any Packard man will gladly supply. Perhaps you, too, will find that *you are paying for a Packard* without enjoying its beauty, its distinction and its luxury.

And if you *are* paying for a Packard, *why not have one?*

PACKARD

ASK THE MAN
WHO OWNS ONE



House & Garden

Create Loveliness with House & Garden

Given: a house, any house—and a budget, any budget . . . September House & Garden can help you build a world of charm in even the most discouraging corners of your house.

A veritable diamond mine, this issue . . . whether you wish to decorate your entire house anew, or intend to make only a few changes in the present scheme.

You will find it teeming with suggestions for furniture arrangement . . . color schemes . . . upholstery fabrics . . . new types of rugs . . . draperies and bed coverings—innumerable details that distinguish the truly beautiful house from the accurately planned but merely commonplace.

A series of interiors have been designed for you by some of the finest decorators in the country—yours to follow in fact . . . or to combine with your own inspiration.

Other Valuable Ideas In September House & Garden:

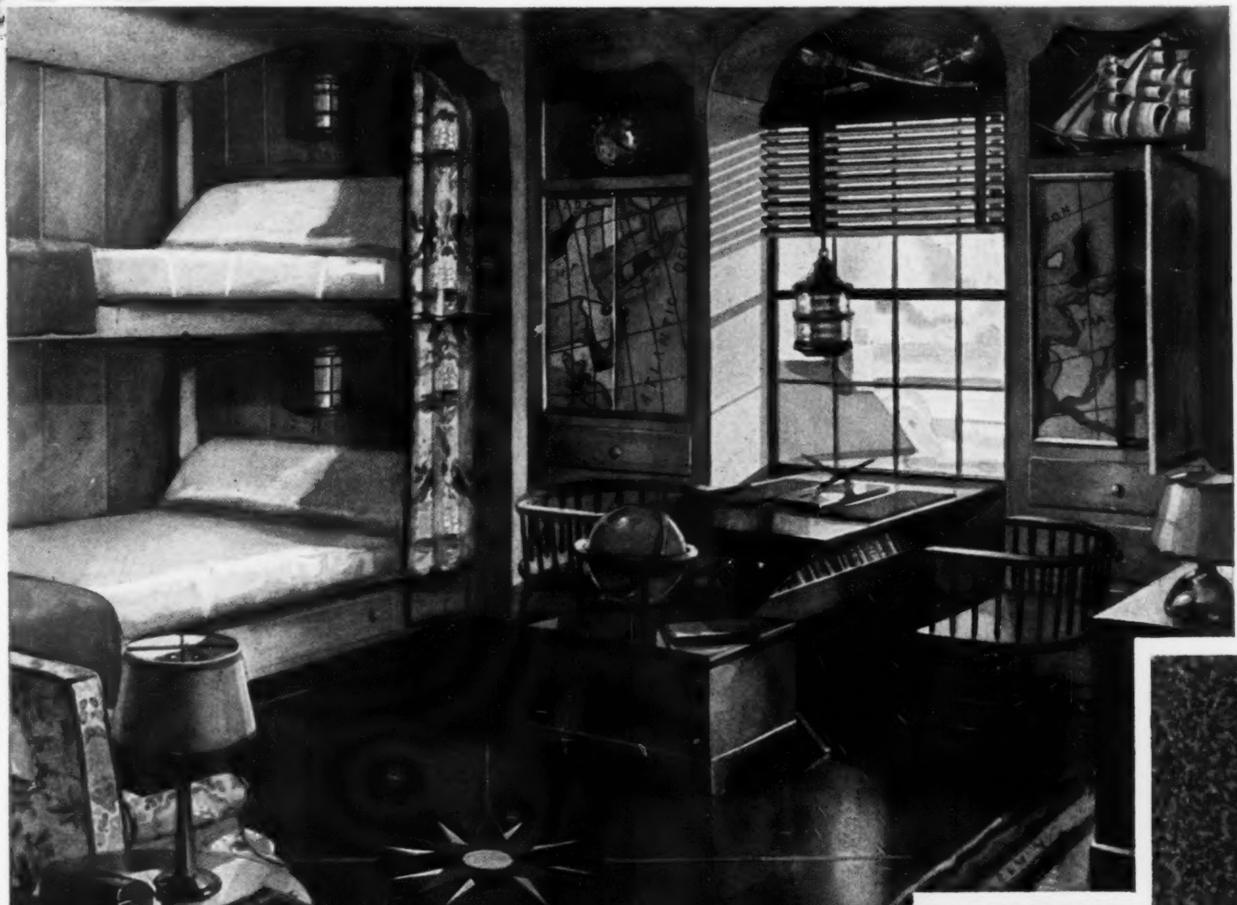
What is Regency Furniture . . . French Provincial decoration . . . clever new features in building contrivances . . . white rooms, the new vogue . . . electric clocks for every room in the house . . . a variety of gardens, and how to care for them in the fall months . . . photographs of American Colonial, Swedish Modern, and Mediterranean architecture and decoration.

September House & Garden On Sale August 25th

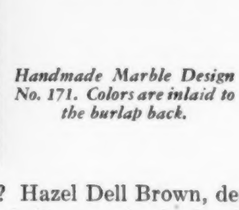
One of The Condé Nast Publications **35 cents a copy**

For a Pair of jolly sailormen *too young to put to sea*

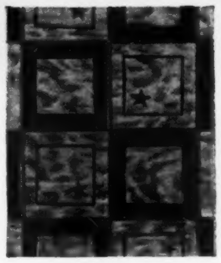
Here's a nautical room with bunks for two and a compass for a floor



"We'll sail to Spain and back again—yet never swab the deck." For this unique Armstrong Floor, planned specially for this room with several colors of plain linoleum, has a spot-proof Accolac-Processed surface. Light waxing and polishing keep it spick-and-span.



Above—Armstrong's Heather Embosstex Granite Linoleum—Color No. 4.



Handmade Marble Design No. 171. Colors are inlaid to the burlap back.

EIGHT bells and all's well aboard the good ship Home. No coaxing now to get lessons done—and not a hint of mutiny when it's high time to turn in.

A very wise captain of this crew of two has planned a really remarkable room. What red-blooded boy wouldn't be won entirely by the double-deck bunks, genuine ship's lanterns, old sea chest, a "wireless" that works—and a floor that makes you want to sail the seven seas.

That floor effect is a bit ingenious. But so is the material of which it is made. Armstrong's Linoleum—yes, the same that has served you in your kitchen and bath for years. The same that today is finding its way into every room of many of the country's finer homes.

Imagination is the big reason. Imagination in the blending of rich, enduring colors, in the creating of smart, fashion-setting designs. And now, imagination on the part of America's home planners who are discovering in linoleum a welcomed versatility that permits them to fashion their own floors.

Perhaps you'd like to try your hand at floor design the next time you decorate. At least, there's a fascinatingly new story awaiting you if you'll but call at some local linoleum, furniture, or department store. Ask about the new Armstrong's Linosets and Linostrips (something quite new in linoleum) that make it so easy now to plan original floor effects. Learn anew that Armstrong's Linoleum of today is as stylish as the latest Paris fashions, the smartest motor cars.

Why not surprise your family with a really very different room? Hazel Dell Brown, decorator, will help you do it if you write for her latest book, *"New Ideas in Home Decoration."* It's packed full of novel suggestions not hard to carry out. Many rooms illustrated in full color. It also brings you a "Decorator's Data Sheet" and an offer of Mrs. Brown's personal assistance. Just send 10 cents to cover mailing. Armstrong Cork Company, Floor Division, 932 Mulberry St., Lancaster, Pa.

Armstrong's Ⓐ *Product*

Armstrong's *Linoleum Floors*

for every room in the house

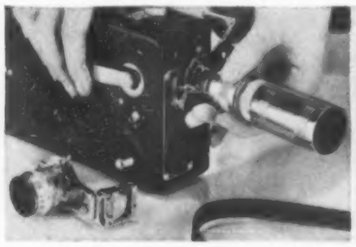
PLAIN ··· INLAID ·:· EMBOSSED ·· JASPÉ ::: PRINTED ··· ARABESQ ·:· *and* ARMSTRONG'S QUAKER RUGS

A Wonderful New Movie Camera

THAT TAKES BLACK AND WHITE, KODACOLOR AND TELEPHOTO MOVIES

Weighs only 3 lbs. 11½ ozs.

Interchangeable Lenses—



It's a matter of seconds to slip one lens off and another on the new Model K Ciné-Kodak. Takes *f*.3.5, *f*.1.9, and *f*.4.5 (long-focus) lenses.

Half Speed—

Pressing a handy button automatically reduces the speed from 16 exposures per second (normal) to 8 per second. A big advantage in dull light.

YOU'LL call it marvelous . . . nothing less! This new Ciné-Kodak Model K is all you can ask any home movie camera to be . . . yet hardly larger than a novel.

Two features of the new Model K give it this wide range of use . . . interchangeability of lenses, and half-speed operation at the press of a button.

For ordinary use, the *f*.3.5 lens is completely satisfactory. But instantly interchangeable with the *f*.3.5 is the faster, more versatile, *f*.1.9 lens. The *f*.1.9 is required for Kodacolor, home movies in color.

Still a third lens, fitting the Model K, is the *f*.4.5 long-focus for telephoto effects.

The half-speed feature gives each picture a longer exposure, a great help in overcoming poor light.

The capacity of the Model K is 100 feet, though 50-foot reels may be used. Its spring motor is crank-wound.

The Model K is richly finished in beautiful leathers—black, brown, blue and gray—and is sold in a combination carrying case with room for extra film, Ciné-Kodak Filter Outfit, and long-focus lens. Equipped with *f*.1.9 lens, the camera weighs only 3 pounds, 11½ ounces.

For Distance—Telephoto Effect

The *f*.4.5 long-focus lens gives a telephoto effect by enlarging the image to three times the usual width and height.

Takes Movies in Full Color—

Model K with *f*.1.9 lens takes movies in full, natural color when used with Kodacolor Filter and Kodacolor Film. As easy to make as movies in black and white.

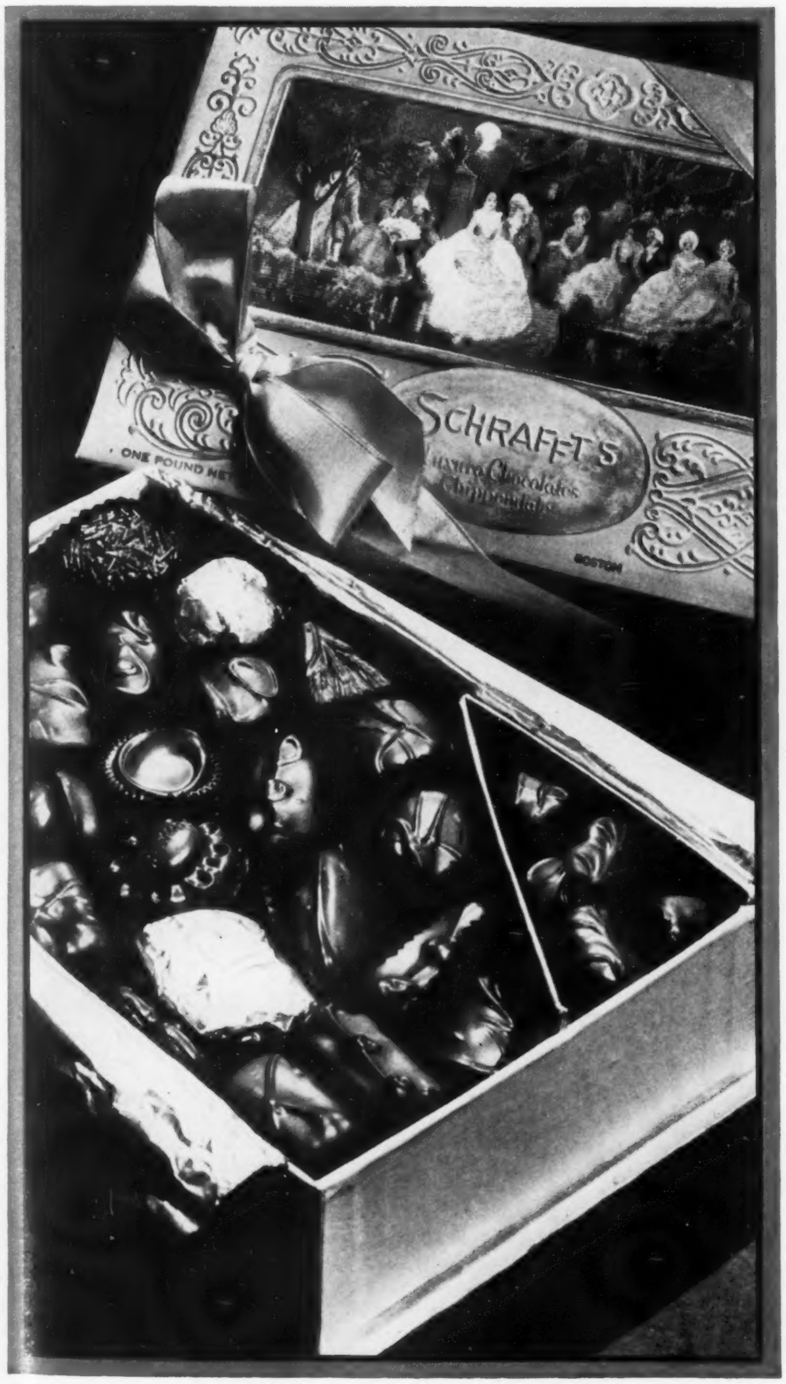
Your Ciné-Kodak dealer is now showing, in addition to the Model K, the new Model M Ciné-Kodak. Equipped with *f*.3.5 lens only. The lightest camera taking 100 feet of 16 mm. film. It is finished in black only with carrying case to match.

Model K with *f*.3.5 lens is $110, with case . . . with *f*.1.9 lens, $150 with case. Long-focus lens for telephoto effect and Kodacolor Filter are sold as accessories. Model M, with case, is priced at only $75. Complete outfits — Ciné-Kodak, Kodascope Projector, and Screen — as low as $143. Eastman Kodak Co., Rochester, N.Y.

Ciné-Kodak

MODEL K

When THREE
is awfully good company



WHEN the threesome happens to be you, a good book and a box of Schrafft's — then three *is* good company!

And to prove it — just take a box of this delicious candy home with you when your favorite easy chair coaxes you to spend an evening there.

Until recently, these famous Schrafft's candies were available only to a few people — they were sold only in New York, Boston and Syracuse. Now they are sold by dealers everywhere — in cities and towns throughout the country — in stores near you — wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

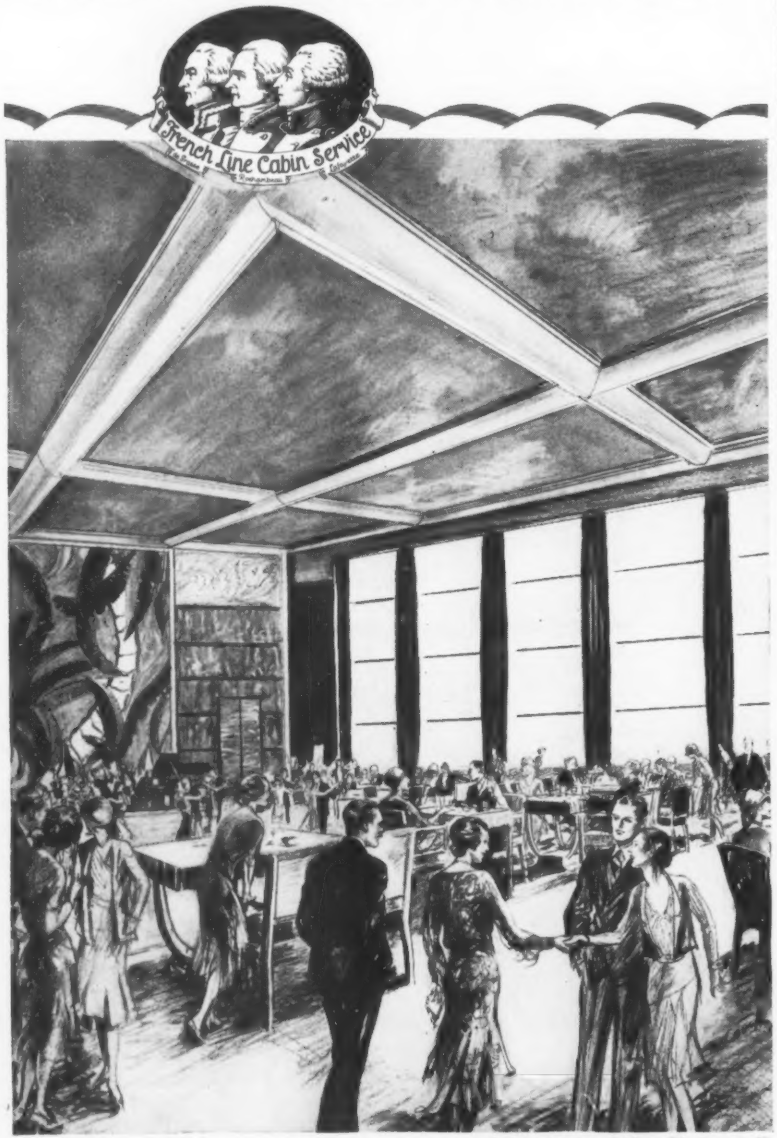
D'or Elegant—$2.00 a pound; Chippendale—$1.50 a pound; Dresden — $1.25 a pound; Jolivet — $1.25 a pound; Plain — $1.00 a pound; Pall Mall—$1.00 a pound; Nuts, Fruits & Creams—$1.00 a pound.

SCHRAFFT'S
CHOCOLATES AND
FINE CONFECTIONS

W. F. SCHRAFFT & SONS CORPORATION · *New York and Boston* · OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY

The New LAFAYETTE

Decorated in l'art moderne as France Decrees the moment



Salon Mixte of New "Lafayette"

SOMETHING you have been waiting for . . . a cabin ship with de luxe comforts! » » Decorations by such artists as Guy Arnoux . . . rugs by Aubusson . . . great wide modern windows that flood every Salon with sunshine, daring modern lighting . . . a lavish sweep of deck for sports and lounging . . . ventilating system throughout the same as that of the "Ile de France" » » Every cabin with its bath or shower . . . adjustable heat control and plenty of trunk space » » English speaking stewards who anticipate every wish . . . French Line cuisine, known the world over » » The "De Grasse," the "Rochambeau" and the new "Lafayette" manned by French seamen, whose ancestors tamed the Atlantic before Columbus, form the cabin service across the "longest gangplank in the world" to Plymouth for London . . . a few hours later Le Havre, the port of Paris, down the gangplank to a covered pier . . . a waiting express . . . three hours and the city Napoleon loved.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Developments In Building

(*Continued from page 54*)

lead pencil size, which is a continuous switch; no matter at what place along its length pressure is applied a circuit is closed. It may be used as a medium for starting or stopping anything that is moved or done electrically—a pinch of this electric nerve and windows open, shutters close or signals are given, as the case may be.

If a second story man should catch you napping, you can summon aid with toe or elbow while your "hands are up." If you awake before the porch climber reaches your chamber, pressing the cable will give the alarm to the police without making a sound, no snapping of a switch or whispering over the 'phone. His search for the strong box may go on, with you on guard and the police en route.

FOR BEAUTY

EVEN screen door handles have been beautified and are now made of a popular synthetic material, molded, with weatherproof color and finish. With handle on one side and knob on the other, these sets come in brown, black and green, with permanently smooth, lustrous surface that cannot corrode, rot or stain; there is no surface finish to wear off. There are also key plates, escutcheons and push plates of the same material in various styles.

FUEL ELEVATOR

TO service the fireplace there is a fuel or log lift, a simple piece of equipment that eliminates most of the labor and untidiness of fireplace operation. With fuel handling simplified, the open fire blazes oftener and adds more of pleasure to life indoors.

Besides the labor saving, this lift reduces damage to stairs, doorways, floors, rugs and furnishings which often suffer when fuel is carried up from the cellar. It is furnished in any size and is frequently installed in existing houses.

The lift is usually located so as to deliver fuel to a window seat, cabinet or closet located conveniently to the fireplace. There is seldom difficulty in finding a location that fits the needs of each house. Mechanism is simple, durable and requires practically no care; except in the cellar the lift is entirely hidden.

SAFETY WINDOW

AN in-swinging window is weatherproof when closed and draft-proof when opened. Both sides of all sashes can be washed from the interior. It will not rattle and can be operated with ease. Really a safety window, it may be secured in bronze, aluminum or steel.

A SHOWER UNIT

FOR homes without a shower or where an extra shower is desired, there is now obtainable a receptor and compartment that form a complete, water-tight enclosure, with curtain or glass door, wherein the shower may be enjoyed.

Precast terrazzo receptor provides a permanent, leakproof floor for this shower. The receptor can either be placed on the finish floor or set into the rough flooring. Laying of lead pan and grouting are saved. Cracks, and leaks, will not be caused by settlement, shrinkage, expansion or contraction of building walls and floors.

The receptor has a smooth floor surface, finished to prevent slipping. It is made of white cement and black marble chips, and will harmonize with almost any type of floor. Walls of enclosure are secured to an extension of a steel flange which, together with steel mesh, reinforces the receptor.

To fit various corner or other locations several models are offered. A four and a half inch flat chromium plated metal strainer and drain set flush with receptor floor allows for two inch waste pipe connection. Height at which the receptor is set with relation to finish floor can vary several inches. Installation on rough floor with finish floor laid to sides of receptor is recommended.

Supply pipes to valves and shower head are behind one wall of the enclosure. Enclosure is shipped in "knocked down" form to simplify handling and installation. Any finish may be given to the enclosure walls.

To Lighten Kitchen Tasks

(*Continued from page 96*)

of its grown-up sisters and holds silk underwear, or luncheon cloth and napkins, up to two pounds. An aluminum tub makes it light to handle, and when stored away it occupies a space only fourteen inches square and fifteen inches high. Still another brightly colored little machine washes by the oscillating cylinder system. After clothes are clean, a button is pressed and the basket in which they were washed becomes the spinner that dries them.

To complete the kitchen laundry, an effective ironing machine for the kitchen transforms itself into an efficient kitchen table when its work is done. A simple model which operates by hand is small enough to fit into a closet when not in service.

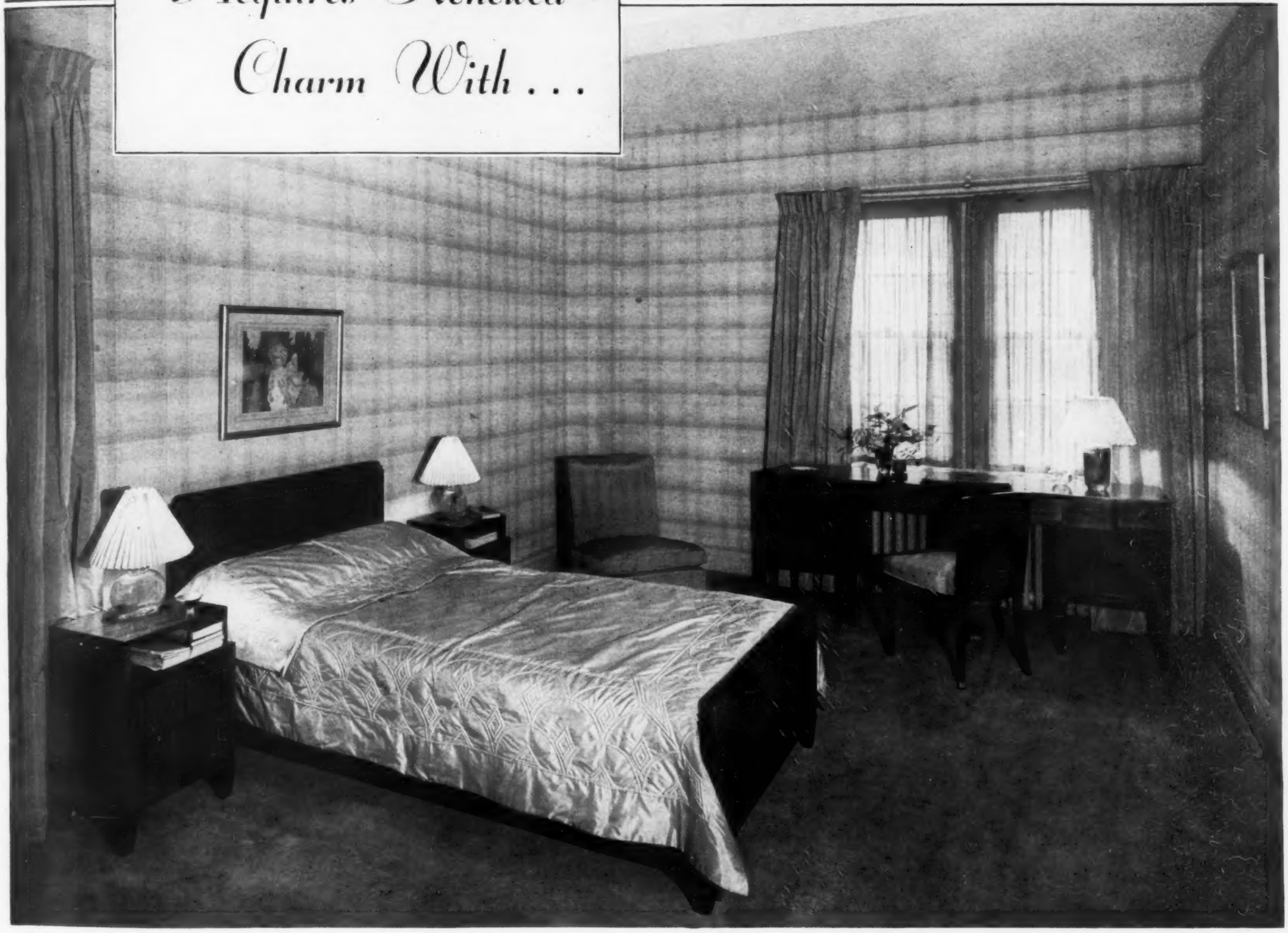
So as we look upon the detail which has been simplified in kitchen administration by the introduction of many small labor savers, we are inclined to paraphrase the philosopher and observe that, "progress is made up of trifles, but progress is no trifle."

The TOWN APARTMENT Acquires Renewed Charm With . . .

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Decorative Fabrics



This modern interior by McMillen, Inc., accents the ensemble between taffeta bedspread and taffeta overdraperies, color contrast with the overdraperies being effected by the voile glass curtains.

In planning the fall decorative scheme for the town apartment, consider the refreshing qualities of Celanese Fabrics. Color in Celanese Fabrics is a living thing, as vital as light refracted through a prism. Decorators will tell you that in no other material can you secure that illusive quality of sunlight filtering through glass curtains of Celanese.

Celanese Fabrics are essentially practical. They resist city dust and grime; they cleanse readily, retaining their full beauty and fine body; they hang true without the need of weights; they are not harmed by dampness; they will not mold or mildew; their colors are unusually fast, and, unlike any other type of fibre, they will not shrink or stretch.

Celanese decorative fabrics are versatile, meeting every modern need. Celanese Permanent Moire and Celanese Mirrocel for formal rooms; Celanese weaves of taffeta and satin for bedroom and boudoir; Celanese voiles and ninons for glass curtains, and Celanese marquisettes and jacquard ninons for incidental uses are among the many materials available . . . . Now bedroom ensembles in color and fabric may be attained through combining Celanese overdraperies with Palmer Comfortables, covered in identical materials of Celanese.

Celanese yarns, fabrics and articles are made with synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Ave., N. Y.

Entrée or Salad Plates. Quaint "Farm Scenes", set of 12, each different, $18 the dozen. Also "Fish Groups" 12 varied scenes, each different, $18 the dozen.

What! Only $18 a dozen!
—and exclusive *with Plummer!*

WE suppose it may seem a bit *unusual* for a house like Plummer's to come right out and *talk price,* especially when its outstanding contribution to the homes of discerning hostesses is "the exclusiveness" of its offerings in fine glass and china.

But we delight in doing the unexpected as well as in offering "the unusual".

The two plates illustrated above represent two different series of entrée or salad plates.

One is called "Farm Scenes", the other "Fish Groups". Each of the twelve plates of both series portrays a different subject, offering that distinct individuality which is usually found *only* in expensive china.

How can we offer them for $18 a dozen?

Only because of our exceptional connections over a long period of years with famous Old World potters.

Mail Orders Promptly Filled.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York
Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

HARTFORD, CONN.
256 Farmington Ave.

Josiah Wedgwood

(*Continued from page 63*)

ter (1751), Plymouth (1768) and other potteries through the reigns of the Georges pushed forward, making every effort to compete with the porcelains of the Continent and of the Orient which were nestling in the hospitable cabinets of English collectors. All these English manufactories guarded their trade secrets with extreme care. Those others who might have dreamed of real achievement for themselves in this competitive field had mainly to rely upon the encouragement of the results of their own indefatigable experimenting.

Of such was Josiah Wedgwood, and although he did not produce porcelain commercially, his beautiful wares were the nearest approach in their final perfection. During five years or so of partnership with Whieldon he experimented industriously with clays and glazes and firing processes, making great advance. In 1754 he invented his green glaze. Tea-services with the various pieces in cauliflower and pineapple forms, colored after nature, were produced at this time.

IVY HOUSE

Wedgwood returned to Burslem in 1759. There he started in on his own account, at Ivy House pottery, producing salt-glazes and green and yellow-glaze wares. He was then twenty-nine. Three years later he extended his business by taking a lease of the additional premises of Brick House, and there established his Bell Works pottery. At this time (1762) the fine white earthenware of Staffordshire was reaching its zenith. Wedgwood's manufactory was the most important one, in matter of quality, producing it. In this same year, on a trip to Liverpool to look into the matter of transfer printing for the decoration of pottery, he first met Thomas Bentley, one of the foremost merchants and citizens of that town, who was to become his closest friend and partner. Also in this year Wedgwood made and presented a beautiful caudle service in his cream ware to Queen Charlotte on the occasion of the birth of the Prince of Wales (afterward George IV). This brought Wedgwood, then thirty-two, the appointment of Potter To Her Majesty The Queen. At a later time he received a like appointment as potter to the King.

"Queen's Ware" was the name Wedgwood thereafter bestowed upon the beautiful cream ware of which the caudle service had been made. It had a lightness of body hitherto unknown in English pottery. Its surface was covered with an exquisite glaze of great beauty and brilliance, but it was soft in tone. Moreover the forms of the various pieces exhibited great originality in their conception and were quite unlike anything that had gone before.

Josiah Wedgwood was thirty-four when in 1764 he married a cousin, Sarah Wedgwood. Throughout his lifetime she was a devoted companion and true helpmate. She had a goodly dower, and as she had a "head for figures"—Josiah disliked accounts—it is probable that she was of great assistance to him in the management of his enterprises. To her alone he entrusted the secrets of all his formulas, and during his absence from the pottery she was the only one entrusted by him with the mixing of clays for the finer ornamental wares.

The year following Josiah's marriage, the Queen ordered an elaborate tea-set from him. This was completed in the Autumn. It surpassed all of Wedgwood's previous productions and made secure his post and prospects.

The year 1766 also marked another important event in the life of Josiah Wedgwood. In this year the Grand Trunk Canal in the potteries district was opened. To this project, of which Wedgwood was treasurer, he had given enthusiastic support and untiring attention, as well as the sum of £1000. With his own spade he turned the first sod for the Canal. Although he disliked accounts, Wedgwood was far from being impractical. He had a keen sense of trade values and amassed a large fortune. His foresight was unusual. "What do you think," he wrote to his friend Bentley, "of sending Mr. Pitt (the future second Lord Chatham had then just secured the repeal of the Stamp Act) upon Crockery to America. A quantity might certainly be sold there now and some advantage made of the American prejudice in favour of that great man." Later Wedgwood did send Mr. Pitt to America, in medallion portraiture.

Some of Wedgwood's early experiments in ceramic relief portraiture from wax models were done in white glazed pottery having grounds of a deep brown. A portrait of himself was so produced. Then there was an oval medallion of Bentley in soft pottery relief, with color applied to the white field. But the finest early medallion portraits were those in his basaltes ware, the reliefs in white biscuit, the ground color burnt in.

THE PARTNERSHIP

Thomas Bentley became Wedgwood's partner in producing ornamental or artistic wares in 1768. These were distinguished from the more utilitarian products which were being manufactured under the supervision of Thomas Wedgwood, a cousin. Bentley had become imbued with a love for Classic art during a long sojourn in Italy. Nothing could have been more helpful to Wedgwood than a partner of such tastes at the time when a Classical renaissance was sweeping Europe. Wedgwood himself caught this fever, and to this fact, strengthened by Bentley's own taste, knowledge, enthusiasm, learning and advice, we owe some of his greatest artistic achievements.

Wedgwood and Bentley sought out some of the best artists of the day to design for their fabrique. Bentley had a wide circle of friends and acquaintances who helped in finding artists. Among these was Benjamin Franklin, who brought John Flaxman, then a precocious young artist, to Bentley's attention. Bentley, in turn, introduced him to Wedgwood, for whom, later, he modeled so many fine medallic portraits in wax. Flaxman worked for Wedgwood from

(*Continued on page 92*)

Silver . . .

IN DESIGNS TO COMPLETE YOUR DECORATIVE PLAN

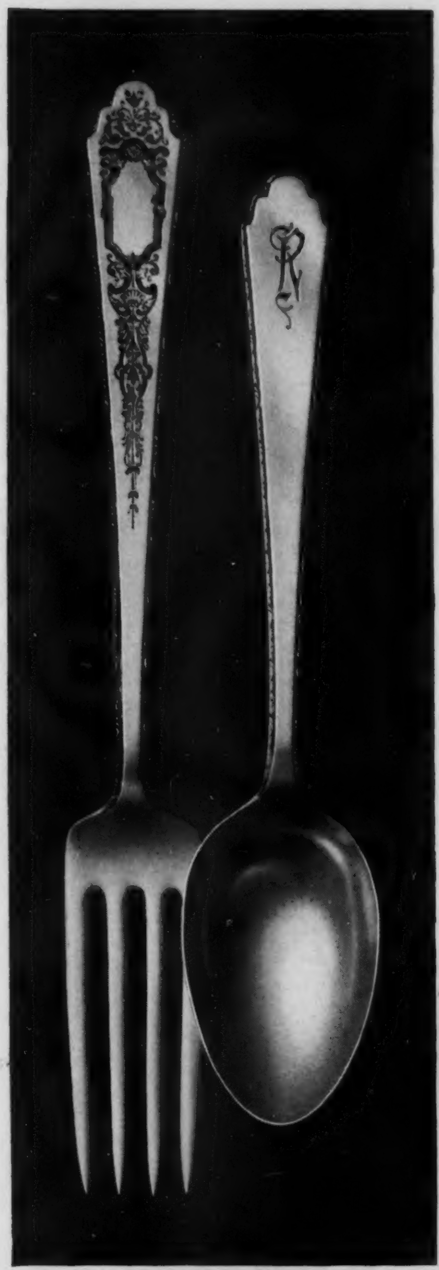
A thoughtfully related decorative scheme distinguishes the most gracious of modern homes. From the architecture of her house, to its furnishings and appointments, the discerning hostess carries out a consistent and harmonious effect. And now . . . this same discriminating good taste may be exercised in the selection of her tableware, for TREASURE Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish. Each pattern is STERLING, of course . . . a standard of taste and gracious living that needs no comment.

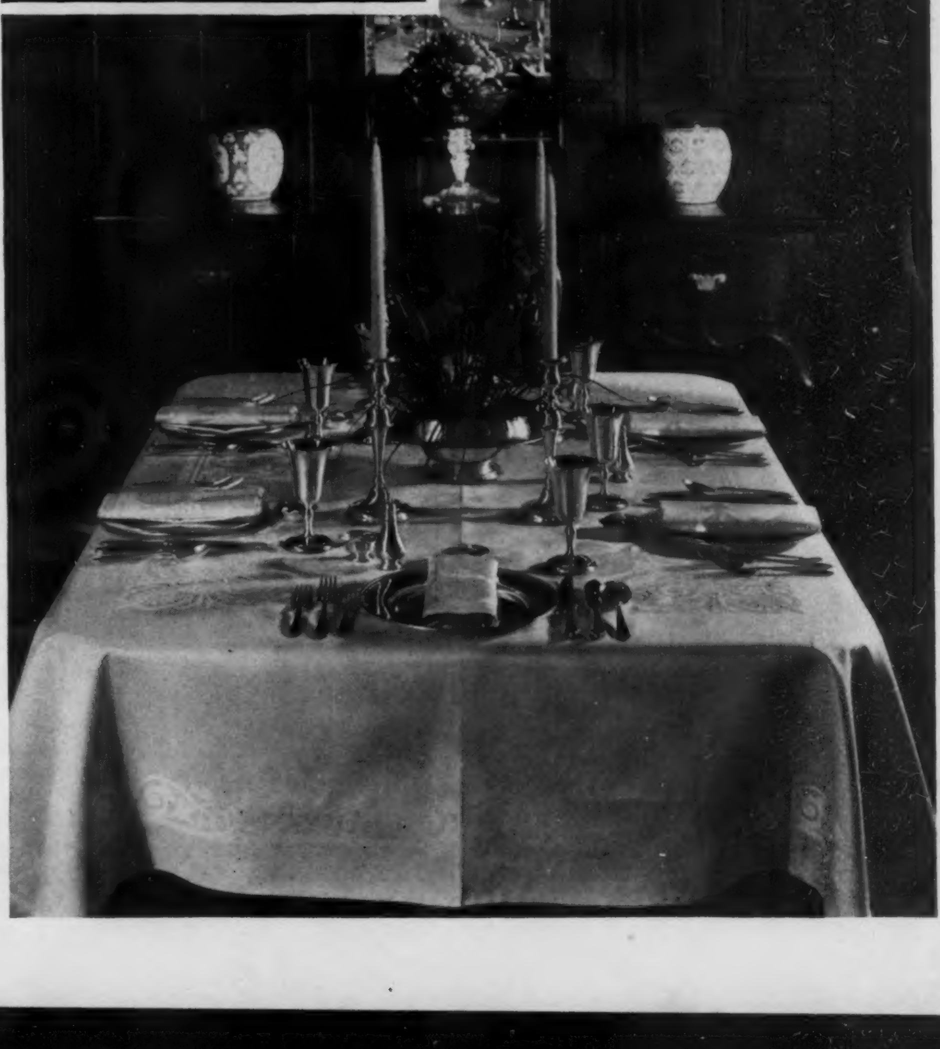
There is a jeweler in your city who sells TREASURE Silver; he will be glad to show you the various lovely designs in this Sterling tableware. You will be interested in receiving "The Modern Way to Choose Your Silver". . . the new TREASURE booklet, describing in fascinating detail how you may select your silver to harmonize with the decorative ensemble of your dining room. A copy will be forwarded promptly if you will kindly address your request to Department BI.

THE MODERN
WAY TO
CHOOSE YOUR
SILVER

"Treasure"
Solid Silver
STERLING 925/1000 FINE
TRADE R&B LC MARK

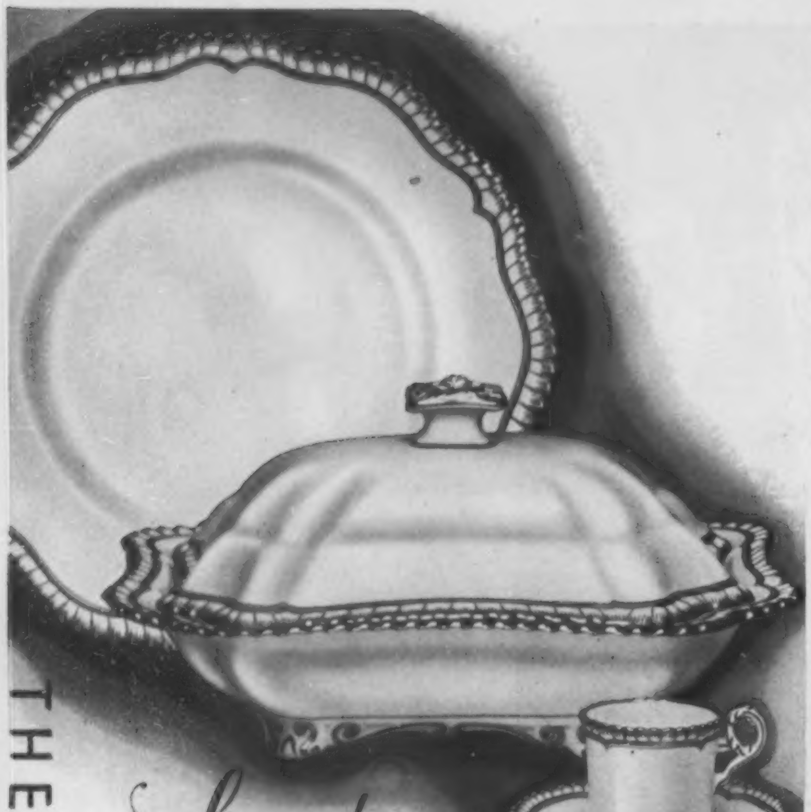
ROGERS · LUNT & BOWLEN CO.
Silversmiths — Greenfield, Mass.
Member of the Sterling Silversmiths Guild of America





MARY II—WILLIAM AND MARY

With the Early English dining room . . . or the closely related Colonial type of interior . . . the Mary II and William and Mary designs are in perfect accord.



THE GOLDSMITHS' PATTERN

Lovely old Silver Shapes in Spode Porcelain

SO successfully did Spode re-create, in Bone Porcelain, the exquisite silver shapes of the great Georgian Period that his services were highly prized by famous contemporary artists who modeled in precious metals.

Among the important Spode Services produced between 1805 and 1830 is the one made expressly for the Goldsmiths' Company, which is still carefully preserved at the Goldsmiths' Hall in London.

Today, Spode's Goldsmiths' Pattern perpetuates the beauty of this priceless service for the distinguished tables of the present generation.

American families of lineage will find it a fitting vehicle for those illustrious crests and coats of arms which shall continue to descend through the generations.

SPODE

May we tell you the name of the dealer nearest you who can supply you with this and other Spode Services? Copeland & Thompson, Inc., 206 Fifth Avenue, New York City.

By appointment to His Majesty, The King and to H. R. H., The Prince of Wales.

Josiah Wedgwood

(*Continued from page 90*)

1775 till 1787, the year in which he departed for a seven-year sojourn in Italy. Among Flaxman's portraits were George III., Queen Caroline, William Pitt, Warren Hastings, Lord Nelson, Benjamin Franklin, Dr. John Fothergill (Franklin's medical adviser), Dr. Samuel Johnson, David Garrick, The Duchess of Devonshire, Admiral Lord Howe, Lord Amherst, Sir Frederick William Henschel, Mrs. Siddons, Mrs. Barbauld and others, and also portraits of Wedgwood himself and Bentley. At the time of his introduction to Wedgwood, Flaxman seems to have made but a sorry impression, judging from the following extract from a letter he wrote Bentley in 1775; "I am glad you have met with a modeller, and that Flaxman is so valuable an artist. It is but a few years since he was a most supreme coxcomb, but a little more experience may have cured him of this foible." It must have, for some years later Wedgwood declared him to be "the greatest artist of the age."

FRANKLIN'S PORTRAITS

Well indeed might we treasure one of the Wedgwood medallion portraits of Benjamin Franklin from Flaxman's hand, reproduced in some seventeen different sizes and colors and produced in 1777. Wedgwood also brought out other Franklin medallions: one modeled by Mrs. Patience Wright, another after a bust by Caffieri, and one after a terra-cotta plaque by Jean Baptiste Nini, a French sculptor, director of the terracotta works owned by De Chaumont, Franklin's host at Passy. Undoubtedly Franklin referred to this fur-cap portrait of himself when he wrote the following, from France, to his daughter Sarah (Mrs. Bache): "The clay medallion you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have since been made of different sizes; some to be set in the lids of snuff-boxes and some so small as to be worn in rings; and the numbers sold are incredible. . . . It is said by learned entymologists that the name *Doll*, for the images children play with, is derived from the word Idol. From the number of dolls now made of him (your father), he (Franklin) may be truly said, in that sense, to be *i-doll-ized* in this country." This was written July 3, 1779.

The famous Etruria pottery works was founded by Wedgwood in 1769. There, some four years later, he began the production of his beautiful jasper ware. One of the most interesting incidents was the long audience given Wedgwood and Bentley by the King and Queen at Queen's House (now Buckingham Palace) in December, 1770. Bentley wrote a friend that "The Queen has more sensibility, true politeness, engaging affability, and sweetness of temper, than any great lady I have had the honour of speaking to"; and he had spoken to many. Some of their enthusiasm undoubtedly went into the beautiful medallion portrait in blue and white jasper ware which Wedgwood and Bentley made from the fine model by Flaxman. Although the political opinions of the two partners in the matter of the policy towards America were well known, it seems not to have interfered with Court favor and royal patronage. Perhaps a good potter, just then, was more valuable to sovereignty than someone who was merely a good patriot.

Wedgwood and Bentley had finely appointed showrooms in London, visited by the nobility and gentry. It was, indeed, a fashionable rendezvous. There at Nos. 12 and 13 Greek Street, was first exhibited Wedgwood's marvelous copy of the Portland vase.

Another feather in Wedgwood's cap was the completion in 1775 of a superb dinner service, ordered by the Russian Empress, (Catherine II.) for her palace at Tsarskoye Selo. The pieces in this service were also shown in Greek Street: Mrs. Delany describes her visit to this exhibition in one of her letters. It is a tribute to Wedgwood's character that his success and wealth were provocative of so little envy. Many of the visitors to the Greek Street showrooms of Wedgwood commissioned portraits of themselves or members of their family. Of the other class of portraits, "Heads of Illustrious Moderns," advertised for sale some three hundred or more subjects produced between 1773 and 1787. But so rare have these become that a search for any of them leads one to echo François Villon's plaint, "*Mais où sont les neiges d'antan?*"

Thomas Bentley's death, in November, 1780, was a great blow to Josiah Wedgwood, for thus passed out of his life a friend who was "Blessed with an elevated and comprehensive understanding, informed in variety of science," possessing "A warm and brilliant imagination, a pure and elegant taste." Also "His extreme abilities, guided by the most expanded philanthropy, were employed in forming and executing plans for the public good. He thought with the freedom of a philosopher, he acted with the integrity of a virtuous citizen." If a man *is* known by the friends he keeps undoubtedly great advantage derived to Josiah Wedgwood from his intimate association with Thomas Bentley. Although this catalog of Bentley's virtues is inscribed from his epitaph, still they were such, and a tribute to Wedgwood should certainly not exclude one to Bentley.

AN OFFER

The year of Bentley's death, Wedgwood visited the Continent and the porcelain manufactory at Meissen, near Dresden, then operating at a loss. Wedgwood believed that under good management it would prove to be very profitable and he offered £3000 a year to be allowed to take its supervision entirely upon himself but his offer was declined. Undoubtedly Wedgwood greatly desired to have the satisfaction of manufacturing true porcelain, as the patents of the Bristol potter, Richard Champion, (friend of Edmund Burke), prevented his doing commercially in England. Wedgwood did resent this and his attitude in the matter was singularly unlike his freedom from professional

(*Continued on page 94*)

A theme of ARISTOCRATIC SIMPLICITY

★ ★ *in this* ★ ★

FEDERAL AMERICAN DAMASK

THE EAGLE encircled by a wreath, against a star-strewn ground, was a favorite decorative motif when these United States were young.

The design for this damask was inspired by the wonderful eagles carved in wood by the noted portrait sculptor, William Rush, and now displayed in Independence Hall, Philadelphia, where his wood statue of Washington also stands. Similar eagles were a prominent part of the White House decorations when Thomas Jefferson was President.

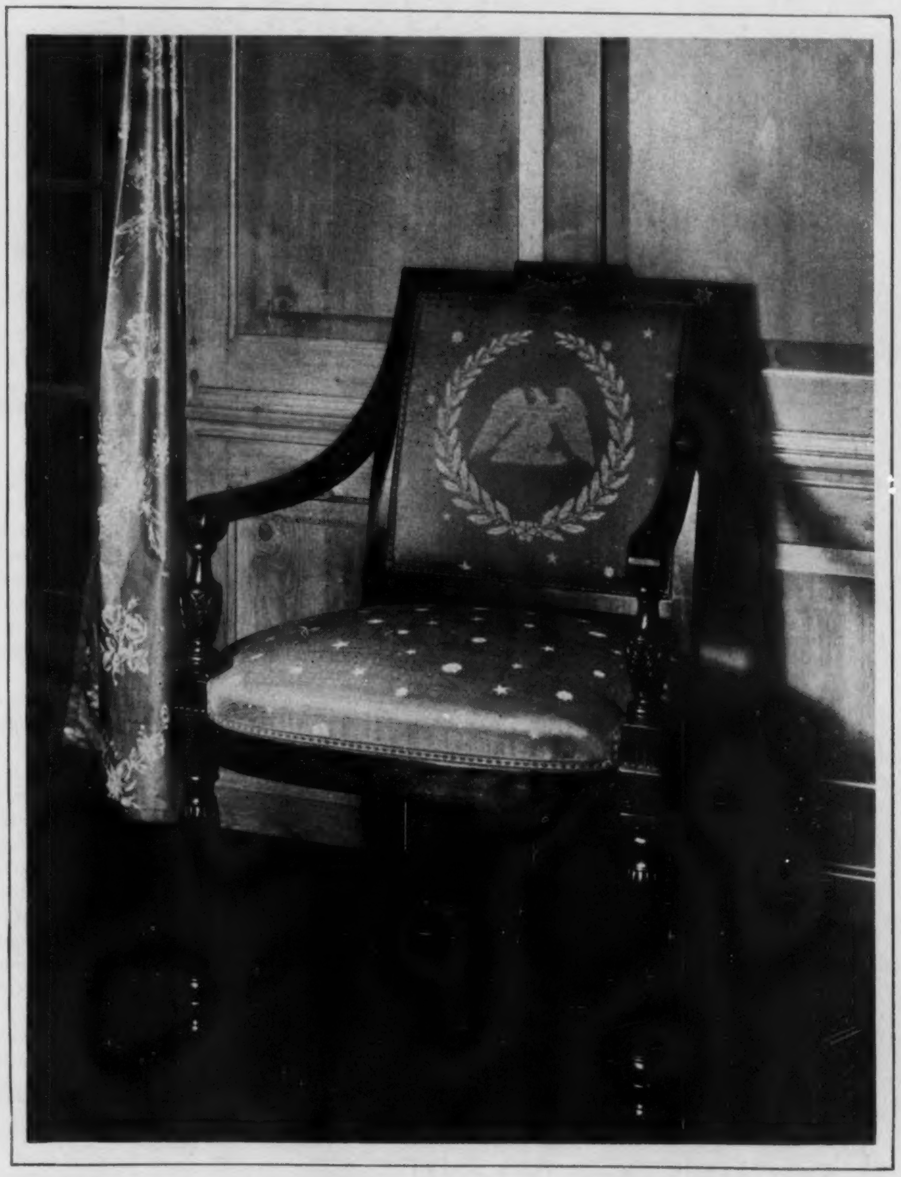
And since the eagle, the wreath, and the star and rosette-studded ground were also typical of the Napoleonic era, you will find this distinctive damask no less appropriate for Empire and Directoire interiors.

Among the many beautiful fabrics in the Schumacher collections you will find reproductions and adaptations from the great periods of the past, side by side, with the most stimulating of modern designs. Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration"

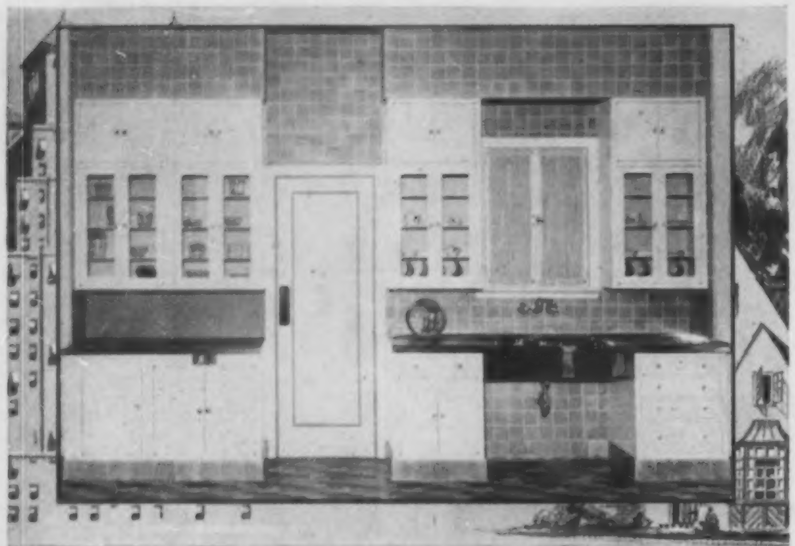
This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator . . . and to discover many new sources of charm for your home. It will be sent to you without charge, upon request.

Write F. Schumacher & Co., Dept. E-8, 60 W. 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



"THE AMERICAN EAGLE" *damask is used for the back of this Sheraton Empire chair, the original of which was made in England for Washington, and is now in the old City Hall, New York. The seat is a complementary Schumacher design showing only the stars and rosettes. Gold on crimson or soft green; and blue on gold*

★ ★ ★ F·SCHUMACHER·&·CO



WHITE HOUSE
Installations
are *the De Luxe*
Kitchen and Pantry Equipment
for Fine Town and Country Homes

MADE entirely of *steel,* the established leader of all constructional materials, WHITE HOUSE Units are permanent, sanitary and scientifically efficient. They give lasting protection against all the damaging and unsanitary casualties by insects, dampness and fire which affect old-fashioned wooden installations. Backed by ninety years of manufacturing experience, they are the first choice of home owners who demand the best.

They are finished with three coats of beautiful baked enamel, in spotless white or attractive color. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are furnished with WHITE HOUSE Installations. Write for gray catalog.

JANES & KIRTLAND INC.
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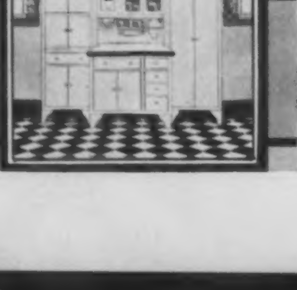
The WHITE HOUSE Line
TRADE MARK
is made of Steel!

You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.



Josiah Wedgwood

(*Continued from page 92*)

jealousy. Hugh Owen thought that Wedgwood needlessly felt a fear of competition which rendered inoperative, for a time, the better feelings of a noble nature.

Four years after Bentley's death, Wedgwood was elected a Fellow of the Royal Society, and Sir Joshua Reynolds painted his portrait. In 1786 followed his election to the Society of Antiquaries. Two years later his cousin Thomas, partner in the "useful wares," died, and in 1790 Wedgwood took his own two sons and his nephew, Thomas Byerley, into partnership. Following this move, Wedgwood spent the greater part of his time in his beautiful home, Etruria Hall, collecting books and prints, and adding specimens to his cabinet of natural curiosities. There he entertained generously and he loved to show his guests around the extensive gardens which he had developed with great care.

In this then lovely spot Wedgwood's declining years were spent in happiness and good works. Death came to him in 1795, in his sixty-fifth year, finding him ready to set forth on the Great Adventure. He was buried at Stoke-on-Trent. There within the chancel of St. Peter's church is his monument, designed by John Flaxman—a large medallion portrait. Wedgwood's epitaph tells you that "he converted a rude and inconsiderable manufactory into an elegant art and an important part of the national commerce," and that "By these services to his country he acquired an ample fortune, which he blamelessly and generously dispensed for the relief of misfortune." But best of all, "His probity was inflexible, his kindness unwearied, his manners simple and dignified and the cheerfulness of his temper was the natural reward of the activity of his pure and useful life." It seems particularly fitting that John Flaxman should have been called upon to give us the last picture of Josiah Wedgwood in that memorial portrait medallion with which the great master-potter himself could have found no fault.

For Keeping The Cellar Dry

(*Continued from page 85*)

ficient precautions. Moisture cannot come through the wall to create annoyance, but what about the moisture already inside? Remembering how cool it stays a few feet below the surface of the ground, it is natural that masonry walls below grade level will stay cool all through the summer. Hot, sultry summer air will no sooner come in contact with these chill walls than beads of moisture will be found on the inner surface. This moisture will not have come through the walls but from the air within the room. You will recall how moisture clouds the windows of a hot room when the air is cold outside, making the glass much cooler than the room temperature; this is a similar example of condensation.

If this condition of dampness is prolonged throughout the months of the summer season it will quickly spell ruin to costly furniture, play tables and elaborate decorations. To prevent such condensation the inner surface of the foundation walls must not become cold. The condition utilized to prevent transfer of temperature through the wall is a dead air space similar to that afforded by storm sash on window openings. This is the idea usually employed to protect the interior of masonry walls above grade from these same hazards of condensation.

In actual practice, wood strips are applied vertically on the foundation walls to which a wall or insulation board may be applied which will serve as the finish wall of the room. The air space between the wood strips prevents the chill of the foundation wall from being transfered to the finish board. With the same board used on the ceiling the room may now be decorated in safety.

It is because of the condensation likely to form on the cement floor slab (due to the chill of the ground beneath) that wood and linoleum floor finishes are seldom recommended for locations below grade. They may be safely used with proper precautions. A concrete bed is first laid down. Upon this are laid creosoted wood sleepers, two inches by three inches in cross section, uniformly spaced about sixteen inches apart. A rough wood floor is nailed down on these, and the space between the sleepers provides the requisite dead air space. Any floor finish used on floors above may now be applied.

During the winter months, while the heating plant is in operation, your basement room will remain warm and dry. With the arrival of summer it will be a wise precaution to burn an occasional fire in the fireplace which will undoubtedly be a feature of your game room. This can take the form of a weekly burning of the accumulation of newspapers, thereby serving the double purpose of keeping the basement dry and ridding the house of an accumulation of paper.

4-SEASON CONVERTIBLE PRESIDENT ROADSTER

Duplate safety glass side windows raise and lower as in closed cars. With top and windows raised, you have the snugness of a coupe. With top down windows serve as windshield wings. World champion 122 horsepower President Eight engine. Price $1950, at the factory, including six wire wheels and luggage grid. Bumpers and spare tires extra

Actual unretouched photograph

Free Wheeling! You need not use the clutch except to start or back up

FREE wheeling, latest of Studebaker's many engineering advancements, takes half the fatiguing footwork out of driving. Gone are the nervous strain and physical strain of constant gear shifting—*you need use the clutch only to start or back up!*

Here is the first car created, which a woman can drive all day, yet leave serene and fresh as when she entered it. It is the first car literally to *float* along, in gear and fully controlled, yet free and silent as though there were no gears.

We know you'll like this *different* car. You'll like the smart new beauty of its contours and appointments—its longer wheelbase and wider doors, seats and windows—its slim, silvery radiator, Ovaloid headlamps, and tiny parking lamps gleaming on its broad, sweeping fenders. You'll like the spirited speed of its 122 horsepower World Champion engine, and the indescribable thrill and thrift of free wheeling. Take one and drive it—today!

The World Champion President

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DIRECTLY cast from famous Antiques of the Tudor Times, Art Stone Mantels are exact reproductions. All the subtle character which gave the originals their charm are perfectly retained. And they vie with the genuines in everything but cost.

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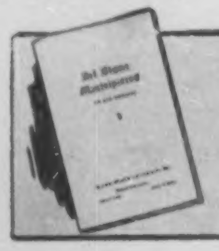


To Lighten Kitchen Tasks

(Continued from page 53)

num enclosed gears, are easily handled and cleaned. They fit into any utensil and for cakes, mayonnaise, eggs or any mixing where an even rotary motion is needed, they serve their turn, quickly, inexpensively, and efficiently.

Alluring is the stainless steel meat slicer which cuts the roast into uniform slices while the protecting guide prevents all possibility of trouble. When its job is done, it folds itself in half for compact storage. In new models, too, come the familiar meat grinders, vegetable graters, and parers, puree strainers and fruit seeders which work by hand power; there is even a tearless onion slicer—all designed to make food preparation easier and the foods themselves more attractive. The electric juice extractor which gathers into its alabaster glass bowl the last drop of orange or lemon juice, is fastened to the table through a simple protective device which prevents all sliding as well as marring of a fine enamel table top. Ice cubes come out of the rubber refrigerator pan by simply bending the tray; an ingenious can opener, clamped to table or wall, helps make modern cookery still more up-to-date.

SMALL FEATURES

Forks, spoons, shears for preparing fish, vegetables or fruits, even choppers have followed the stainless steel route to the housekeeper's heart while a new spoon develops a blunted point which fits perfectly into any bowl. And it is now possible to have worn silver plated flatware chromium plated at a minimum cost for service use or the automobile hamper.

The kettle singing on the stove has ever been the symbol of all that is homelike and the kettle of today combines its cozy qualities with truly modern efficiency. For it is a two-purpose tea kettle and boiling pot of that super-metal alloyed of chromium, nickel, and aluminum—strong as steel, brilliant as polished silver and light as aluminum.

Of chromium nickel steel come the new kettles and saucepans in variety, the latter hanging close to the scene of their operation on copper plated steel pan-and-cover-racks, each with a row of sturdy sliding hooks with space for the cover behind each pot. Stout tongs of stainless steel and chromium plate, or the hot pan-lifter, with its pincers-like grip protect against a too hot oven or spluttering grease. An upright broiler for a single burner eliminates the use of the oven, holding anything under 10 x 8 inches, and saving all the appetizing juices, or a brand new smokeless and odorless type for use under the flame, conducts all drippings through an inverted cone into a reservoir which cannot overheat.

One of the metropolitan shops makes a specialty of "nationalized" cooking utensils so that the chefs of all nations, who ply their art within its cosmopolitan limits, and for hundreds of miles outside, can obtain the appliances with which they are familiar. Here, for instance, the Frenchman finds his favorite Bain-Marie of shining copper (with pots and pans to match). Or the American, educated to this invaluable means of keeping foods hot can secure the same convenient model with vessels of porcelain and a water pan of our favorite aluminum.

An epicure was he who invented the oblong asparagus boiler, also in aluminum. The perforated inset tray lifts the asparagus out without breaking, when cooking is done. And should one wish to cook the entire dinner at once, a waterless cooker with its bronze base, makes this possible without a mingling of flavors. Twelve minutes is the astonishing cooking time for a chicken in this wonder pan, with its hopping arrow atop as a guide to the cooking going on beneath.

The cleaning away of a meal has ever been a dreary task. But with an automatic dishwasher built into the kitchen sink, or standing firmly in its own portable cabinet, the age-old bugaboo becomes merely a matter of scraping the plates into the pedal operated refuse receiver, unobtrusive in its apple-green enamel finish, and stacking them in the machine. One of the convenient pails which appear from beneath the sink on an extension arm at the touch of a finger, may be preferred for waste. If the size of the family does not warrant a full-fledged dishwashing machine, an effective appliance clamps onto the faucets themselves, and serves as mop, soap, and water supply, combined, without the need of a dishpan. For those who cling to old tradition, there comes the fibre dish tub, with its soft cushiony surface, to guard fine china, and a new dish drainer with its own tray to give a modern touch to an ancient ceremony.

Kitchen efficiency assumes another phase when incidental laundry activities must have a place in its schedule. As urban kitchens grew smaller and smaller, and spacious basements disappeared altogether, the makers of laundry appliances trimmed their sails to the winds and designed all sorts of "little sister" equipment, especially indispensable where the main laundry is sent out and only fine pieces must be done at home, or where many tiny frocks and undies are constantly going through the suds.

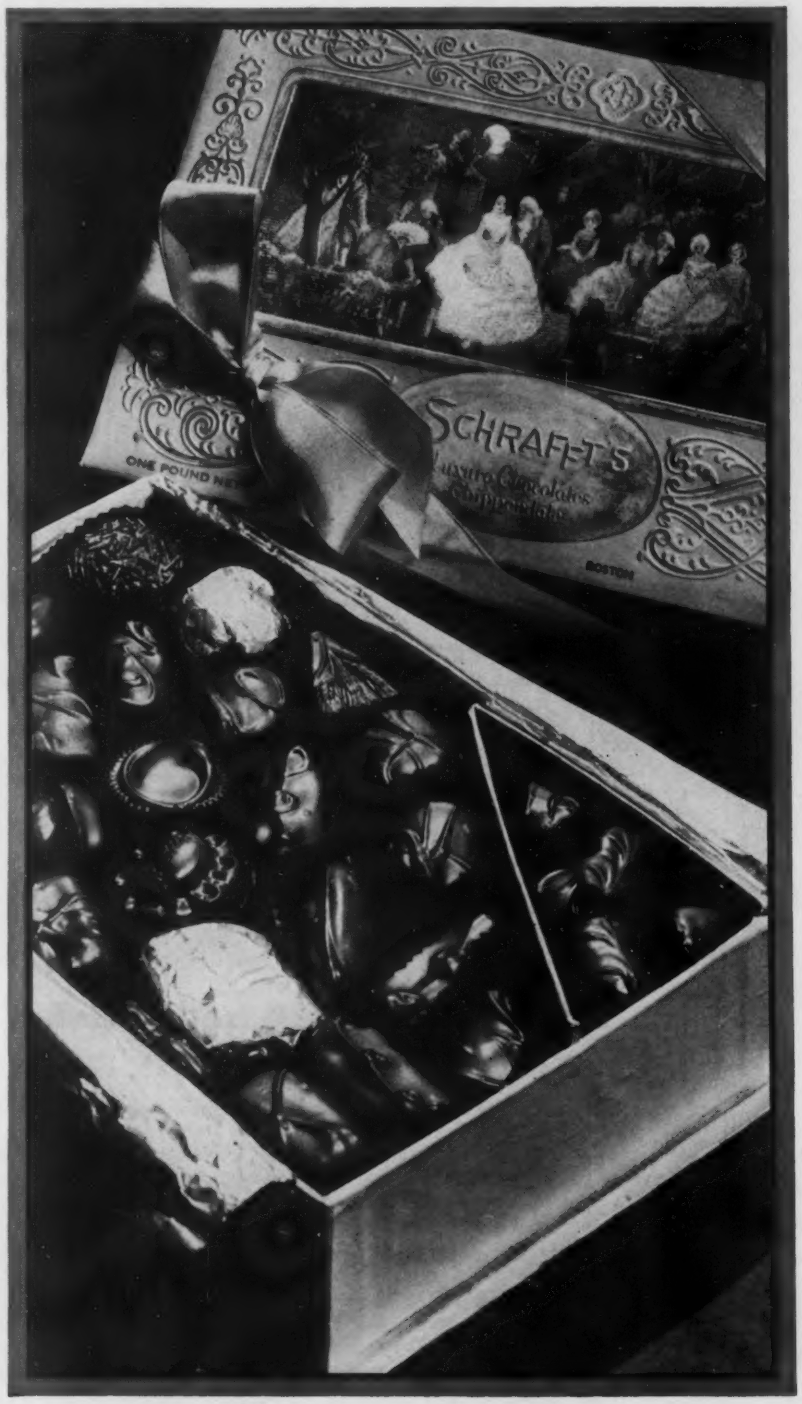
FOR LAUNDERING

Before kitchen laundry equipment is bought, the electric company should be consulted regarding the wiring to see if the circuit is adequate to the load it must carry. For only by wise planning of outlets can laundry tasks be simplified to the fullest possible extent. There should be an outlet in the wall just high enough for the iron, another for an electric fan. One should care for the washing machine and another for the ironer, if the latter fits into the household scheme.

A novel washer of the junior type follows an entirely new principle, that of the coffee percolator. The hot soapy water is automatically sprayed over the clothes and then by suction drawn through every fibre of the fabric. Light in weight, it works on any direct heat. Another small machine adapts the vacuum cup principle

(Continued on page 98)

When THREE *is awfully good company*



WHEN the threesome happens to be you, a good book and a box of Schrafft's — then three *is* good company!

And to prove it — just take a box of this delicious candy home with you when your favorite easy chair coaxes you to spend an evening there.

Until recently, these famous Schrafft's candies were available only to a few people — they were sold only in New York, Boston and Syracuse. Now they are sold by dealers everywhere — in cities and towns throughout the country — in stores near you — wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

D'or Elegant—$2.00 a pound; Chippendale—$1.50 a pound; Dresden — $1.25 a pound; Jolivet — $1.25 a pound; Plain — $1.00 a pound; Pall Mall—$1.00 a pound; Nuts, Fruits & Creams — $1.00 a pound.

SCHRAFFT'S

CHOCOLATES AND
FINE CONFECTIONS

W. F. SCHRAFFT & SONS CORPORATION · *New York and Boston* · OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY

The New LAFAYETTE

Decorated in l'art moderne as France Decrees the moment

French Line Cabin Service

Salon Mixte of New "Lafayette"

SOMETHING you have been waiting for . . . a cabin ship with de luxe comforts! » » Decorations by such artists as Guy Arnoux . . . rugs by Aubusson . . . great wide modern windows that flood every Salon with sunshine, daring modern lighting . . . a lavish sweep of deck for sports and lounging . . . ventilating system throughout the same as that of the *"Ile de France"* » » Every cabin with its bath or shower . . . adjustable heat control and plenty of trunk space » » English speaking stewards who anticipate every wish . . . French Line cuisine, known the world over » » The *"De Grasse,"* the *"Rochambeau"* and the new *"Lafayette"* manned by French seamen, whose ancestors tamed the Atlantic before Columbus, form the cabin service across the "longest gangplank in the world" to Plymouth for London . . . a few hours later Le Havre, the port of Paris, down the gangplank to a covered pier . . . a waiting express . . . three hours and the city Napoleon loved.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Developments In Building

(*Continued from page 54*)

lead pencil size, which is a continuous switch; no matter at what place along its length pressure is applied a circuit is closed. It may be used as a medium for starting or stopping anything that is moved or done electrically—a pinch of this electric nerve and windows open, shutters close or signals are given, as the case may be.

If a second story man should catch you napping, you can summon aid with toe or elbow while your "hands are up." If you awake before the porch climber reaches your chamber, pressing the cable will give the alarm to the police without making a sound, no snapping of a switch or whispering over the 'phone. His search for the strong box may go on, with you on guard and the police en route.

FOR BEAUTY

EVEN screen door handles have been beautified and are now made of a popular synthetic material, molded, with weatherproof color and finish. With handle on one side and knob on the other, these sets come in brown, black and green, with permanently smooth, lustrous surface that cannot corrode, rot or stain; there is no surface finish to wear off. There are also key plates, escutcheons and push plates of the same material in various styles.

FUEL ELEVATOR

TO service the fireplace there is a fuel or log lift, a simple piece of equipment that eliminates most of the labor and untidiness of fireplace operation. With fuel handling simplified, the open fire blazes oftener and adds more of pleasure to life indoors.

Besides the labor saving, this lift reduces damage to stairs, doorways, floors, rugs and furnishings which often suffer when fuel is carried up from the cellar. It is furnished in any size and is frequently installed in existing houses.

The lift is usually located so as to deliver fuel to a window seat, cabinet or closet located conveniently to the fireplace. There is seldom difficulty in finding a location that fits the needs of each house. Mechanism is simple, durable and requires practically no care; except in the cellar the lift is entirely hidden.

SAFETY WINDOW

AN in-swinging window is weatherproof when closed and draftproof when opened. Both sides of all sashes can be washed from the interior. It will not rattle and can be operated with ease. Really a safety window, it may be secured in bronze, aluminum or steel.

A SHOWER UNIT

FOR homes without a shower or where an extra shower is desired, there is now obtainable a receptor and compartment that form a complete, water-tight enclosure, with curtain or glass door, wherein the shower may be enjoyed.

Precast terrazzo receptor provides a permanent, leakproof floor for this shower. The receptor can either be placed on the finish floor or set into the rough flooring. Laying of lead pan and grouting are saved. Cracks, and leaks, will not be caused by settlement, shrinkage, expansion or contraction of building walls and floors.

The receptor has a smooth floor surface, finished to prevent slipping. It is made of white cement and black marble chips, and will harmonize with almost any type of floor. Walls of enclosure are secured to an extension of a steel flange which, together with steel mesh, reinforces the receptor.

To fit various corner or other locations several models are offered. A four and a half inch flat chromium plated metal strainer and drain set flush with receptor floor allows for two inch waste pipe connection. Height at which the receptor is set with relation to finish floor can vary several inches. Installation on rough floor with finish floor laid to sides of receptor is recommended.

Supply pipes to valves and shower head are behind one wall of the enclosure. Enclosure is shipped in "knocked down" form to simplify handling and installation. Any finish may be given to the enclosure walls.

To Lighten Kitchen Tasks

(*Continued from page 96*)

of its grown-up sisters and holds silk underwear, or luncheon cloth and napkins, up to two pounds. An aluminum tub makes it light to handle, and when stored away it occupies a space only fourteen inches square and fifteen inches high. Still another brightly colored little machine washes by the oscillating cylinder system. After clothes are clean, a button is pressed and the basket in which they were washed becomes the spinner that dries them.

To complete the kitchen laundry, an effective ironing machine for the kitchen transforms itself into an efficient kitchen table when its work is done. A simple model which operates by hand is small enough to fit into a closet when not in service.

So as we look upon the detail which has been simplified in kitchen administration by the introduction of many small labor savers, we are inclined to paraphrase the philosopher and observe that, "progress is made up of trifles, but progress is no trifle."

The TOWN APARTMENT Acquires Renewed Charm With . . .

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Decorative Fabrics

This modern interior by McMillen, Inc., accents the ensemble between taffeta bedspread and taffeta overdraperies, color contrast with the overdraperies being effected by the voile glass curtains.

IN planning the fall decorative scheme for the town apartment, consider the refreshing qualities of Celanese Fabrics. Color in Celanese Fabrics is a living thing, as vital as light refracted through a prism. Decorators will tell you that in no other material can you secure that illusive quality of sunlight filtering through glass curtains of Celanese.

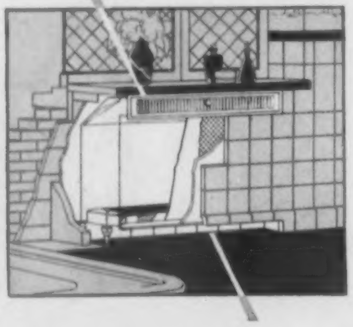
Celanese Fabrics are essentially practical. They resist city dust and grime; they cleanse readily, retaining their full beauty and fine body; they hang true without the need of weights; they are not harmed by dampness; they will not mold or mildew; their colors are unusually fast, and, unlike any other type of fibre, they will not shrink or stretch.

Celanese decorative fabrics are versatile, meeting every modern need. Celanese Permanent Moire and Celanese Mirrocel for formal rooms; Celanese weaves of taffeta and satin for bedroom and boudoir; Celanese voiles and ninons for glass curtains, and Celanese marquisettes and jacquard ninons for incidental uses are among the many materials available .... Now bedroom ensembles in color and fabric may be attained through combining Celanese overdraperies with Palmer Comfortables, covered in identical materials of Celanese.

Celanese yarns, fabrics and articles are made with synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Ave., N. Y.

MODERN AS TOMORROW-

MODINE
CONCEALED COPPER RADIATORS



THE presence of Modine Concealed Copper Radiators in the modern home lend, to the whole structure, a spirit of quality that is lacking in those with less modern heating appointments.

This clean, comfortable, in-the-wall, out-of-sight heating is not only more efficient and more easily controlled than older types, but—out of the room as it is — it allows complete freedom in room decoration and arrangement . . . Ask your architect or heating contractor about Modine Concealed Copper Radiators and the eighteen years of manufacturing experience behind them.

A request will bring our new brochure, "Modern Modine" which gives the complete story of these new standards of heating economy and home beauty.

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A MODINE Product

Wiring The House For Radio

(Continued from page 77)

radio convenience for any modern home at a cost of installation that probably will not exceed one hundred and fifty dollars for the average house of six or eight rooms. It will provide for almost any type of radio installation that the owner may subsequently want and, according to the best guess we can make today, it may also make possible the introduction of television as easily as radio arrangements.

When the house is designed, the electrical contractor should be asked to install rigid conduit raceways running from the living room, or some convenient point where the main radio instrument is likely to be located, to the dining room, to the recreation room in the basement, to one or two of the bedrooms and, if desired, to the servants' quarters. Four or five outlets will usually be sufficient in the average home, but the same system may be expanded for the larger house by merely providing these raceways to every room where some day there may possibly be a desire to install a reproducer or speaker. The rigid conduit raceway merely consists of specially prepared iron or steel pipes joined together with threaded connections just like so much water or gas pipe. The conduit is run through the walls or floors during construction and is completely concealed when the house is finished. In fact, exactly the same type of material is used in the better homes for wiring the entire light and power systems, because of the greater protection rigid conduit affords to all electrical systems.

From the radio point of view, the use of rigid conduit is most important because it "shields" the radio wiring system from interference by other electrical currents running through the house, and it also permits the wires that may first be installed to be withdrawn at any time and other wires pulled through the raceway to meet changing radio requirements, or perhaps to provide for television.

APPROXIMATE COST

If the entire house is wired for electricity in rigid conduit, the cost of this extra radio wiring (which is entirely independent of the other systems) is reduced to a matter of twenty or twenty-five dollars for each outlet, or from one hundred to one hundred and fifty dollars for a system that will permit radio convenience in from four to seven different rooms. But even if only the radio wiring is run in rigid conduit, the cost would only range from twenty-five to thirty dollars per outlet.

Where these channels are brought to the surface of the wall in each room, they come to what is called an "outlet box", which looks very much like the ordinary outlet for an electric switch or convenience connection. The plate that covers this outlet looks more or less like a combination convenience and switch plate. An accompanying illustration shows the general appearance of one of these outlets as it would be installed in the room where the radio receiver itself is to be located. The outlet plates in the other rooms, where only a speaker is to be situated, are considerably smaller. When choosing the location for these outlets, it should be remembered that most radios today are electrically operated and that many loudspeakers also require a power supply and, therefore, a pair of convenience outlets for the regular electric light systems should be brought to the same point, or at least to a place in the baseboard nearby.

The aerial, which has always been such a troublesome problem in radio wiring, may be installed in the attic, or it may be an outside aerial if one demands long-distance reception. From the end of the aerial, a wire is brought down through the walls to the outlet plate in the room where the receiver is to be situated. This wire should not be enclosed in any metallic covering, such as rigid conduit, because in this case, the shielding of the wire actually reduces the effectiveness of the aerial.

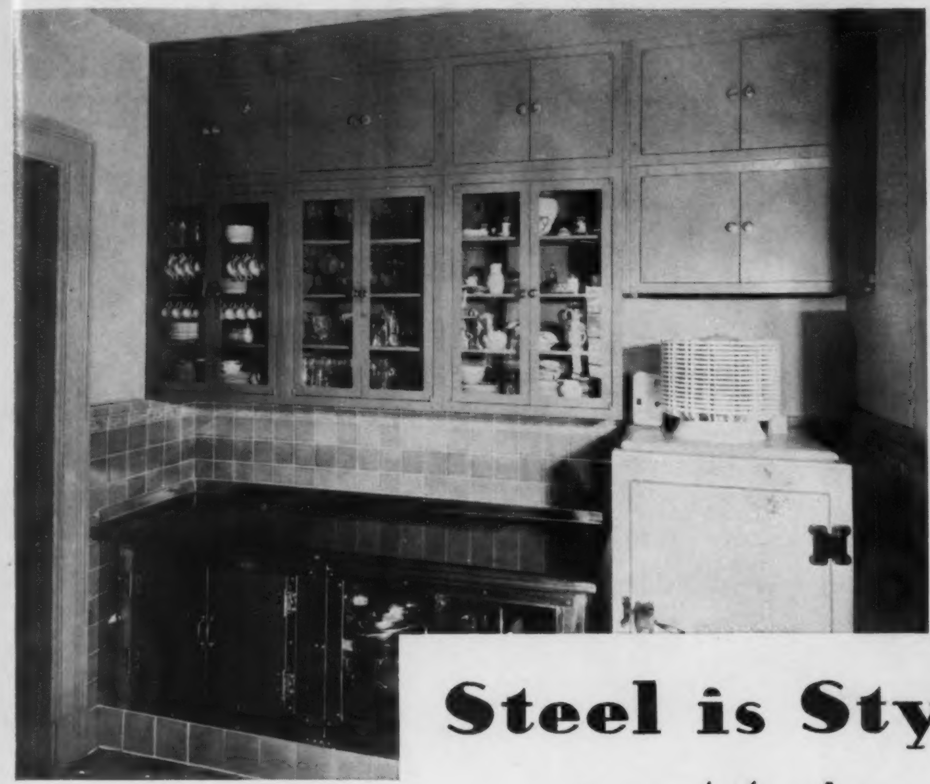
THE GROUND

The troublesome ground connection, which all receivers should have for satisfactory performance, is made within the outlet box itself. A wire is merely connected to the rigid conduit raceway that carries the radio connections to the various parts of the house. At some other convenient point, the electrician will install a ground clamp connecting this conduit to a water pipe, forming the most effective ground connection known.

That is all of the preparatory work that need be done to prepare the new home for radio convenience. The standard receiving set at present has three connections which must be made —one for power from the houselighting circuit, one for the aerial, and one for the ground. These three sets of wires are plugged into the outlet plate and the radio is ready to operate without other wires being visible in any part of the house. Then the day will come when a separate speaker or reproducer is wanted in the dining room or possibly in one of the bedrooms above. When the electrician is called, he will remove the plate from the radio outlet box in the room where the speaker is to be placed and will run wires from this outlet down to the radio outlet near the receiver.

Within an hour, he is ready to install the speaker in the dining room or bedroom and to make a simple connection to the standard receiving set. Instantly the second speaker is ready to operate. Similarly, each of the other outlets may be connected either when the system is first installed or at any subsequent time and almost any desired combination of local and remote controls may be provided to suit the owner's fancy.

This then is a suggestion for achieving radio convenience in the up-to-date home. It is so simple and inexpensive that few home planners can afford to neglect its advantages. In fact, it may be a profitable investment, because it is more than likely that a few years hence, real estate advertisements will offer as the last evidence of modernity that the house for sale is "wired for radio and television". Radio is no longer a mere piece of furniture like the old portable bathtub. It is fast becoming an essential fixture in the well-equipped home.



A corner of the kitchen in the residence of Mrs. Helen N. Smith, Redbank, New Jersey

A consultation with your architect will help you in planning the kitchen cabinetry for your new home.

Steel is Style

. . in Modern Kitchen Cabinetry

The new kitchens have cabinets and cases of sanitary, immaculate and permanent steel.

The colors may be as varied as you wish . . . the vogue being a combination with the inside cases a darker tone than the exterior finish.

An assembly of Olean Quality Standard Units can be so arranged as to provide for both the exigencies and the emergencies which any kitchen may be called upon to serve.

The exquisite enamel finishes do not mar or scratch. Their lustre will endure with the years.

A booklet "STEEL IS STYLE" has been prepared for the convenience of anyone interested in the new mode of furnishing kitchen and pantry. Your copy will be sent on request.

OLEAN METAL CABINET WORKS, INC.
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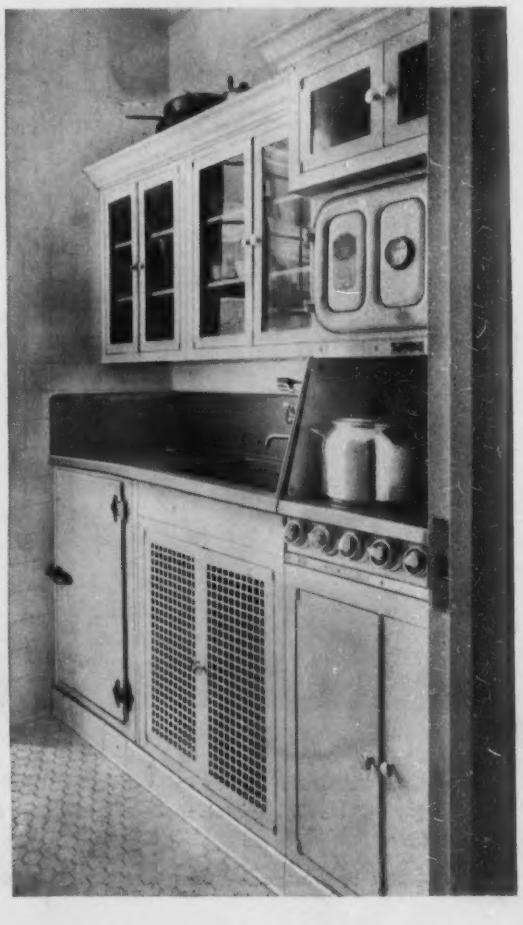
OLEAN
Metal Cabinets

Kitchen in the Directors' Dining Room, Goldman-Sachs Building, New York City



Beauty without
Security
has little Virtue

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The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA
Makers of the world's most complete line of builders' hardware

House & Garden's Bookshelf

CHATS ON OLD ENGLISH TOBACCO JARS. By Reginald Myer. Philadelphia: J. B. Lippincott Co.

MR. MYER has achieved the almost impossible feat of writing a book upon a subject about which no book has previously been written—as far as we know.

At almost the start the author tells us:

"I have been a collector of various things from my earliest youth onwards. I started with nibs, stamps, etc., as a boy; and as I grew older transferred my affections from time to time to willow pattern and old English china, pewter, Nankin, Mason's ware, sunderland lustre ware, early staffordshire, silver resiste, Limoges enamels, tobacco jars (which I still collect), and, all the time, old furniture of various sorts, etc."

And: "A great difficulty in the way of my writing about tobacco jars is the fact that I am one of the very few collectors of them; and there is nothing in the way of books of reference on this subject; i. e. as to the names of the makers, their designers, where they were made, etc., etc."

The subject of the book is not one of very wide interest, and Mr. Myer has done well with a comparatively uninteresting matter. He has a tobacco box marked with the owner's initials, "G.S." which once belonged to George Stephenson, the inventor of the steam locomotive. And he has a unique curiosity, of which he says: "I think it was made to be utilized as a Tobacco box in a church, tobacco having been used in the English churches in the seventeenth century instead of incense." This recalls to us the "smoking altars" of which we used to read. This book is decorated with organ pipes, French horns and an open book.

The following restrictions against the use of tobacco are of interest:

"After about the year 1586 there was a time of persecution, the use of the plant being prohibited in Bern, the prohibition being included in the Ten Commandments, and ranking next to adultery, and even as late as the middle of the eighteenth century a court was held there for trying delinquents; while in Turkey the punishment for offenders was death, and in Russia both men and women were publicly knouted for smoking, or else punished by amputation of the nose. In Rome, Urban VIII, in 1624, published a decree of excommunication against such as used tobacco in churches, and Innocent XII, A. D. 1690, solemnly excommunicated all those who should 'take snuff or tobacco in St. Peter's, at Rome.'

"Amongst others who disliked the use of tobacco was King James I of England. The importation duty was originally twopence per pound; he at once raised it to the monstrous sum of six shillings and ten pence.

"Cromwell also believed that growing tobacco in England was 'thereby to misuse and misemploy the soill of this Kingdom'; he therefore sent his troopers to trample down the growing crops wherever he found them. It is recorded, however, that the soldiers smoked at the Protector's magnificent funeral as if publicly to triumph over their recovered liberty. Evelyn, in his diary of October 22nd, 1658, notes 'The Protector's funeral was the joyfullest funeral I ever saw, with drinking and taking tobacco in the streets.' "

G. G. G.

KNOWING, COLLECTING AND RESTORING EARLY AMERICAN FURNITURE. By Henry Hammond Taylor. Philadelphia: J. B. Lippincott Co.

A BOOK by one who knows his subject, clearly presented and delightfully written. As a sample:

"Could we look forward to the year 1960, we might see a delighted collector showing to an envious brother his latest find—a real three-slat-back chair on which the only restorations are two new finials, three new slats, seven new rungs, and six inches added to the bottom of each leg. To hazard a guess as to the market price of pine washstands in that year is quite beyond my powers of prophecy." This gives the whimsical flavor of the work.

The information on the restoration of old pieces of furniture, the extent to which restoration is advisable, and the best and most economical manner of accomplishing it are given with the knowledge born of experience and a wisdom which is certainly "from above."

The subject of refinishing is gone into fully, while the materials for restorations of all kinds are described and even pictured as are the tools necessary for doing the work.

Mr. Homer Eaton Keyes, the Editor of *Antiques* has written a Foreword to Mr. Taylor's nine chapters. The titles of these chapters, most of which bear upon the restoration and refinishing of old furniture are: I A Word on Collecting; II The Philosophy of Restoration; III Remarks On Restoration; IV Materials For Restoration; V Some Details of Restoration; VI Removing Old Finishes And Preparing For New Ones; VII Refinishing; VIII Brasses And Hardware; IX Evidences of Age, Use, Wear, And Authenticity WITH COMMENTS ON FRAUDS AND FRAUDULENT METHODS. The book also contains a short index, and is well illustrated.

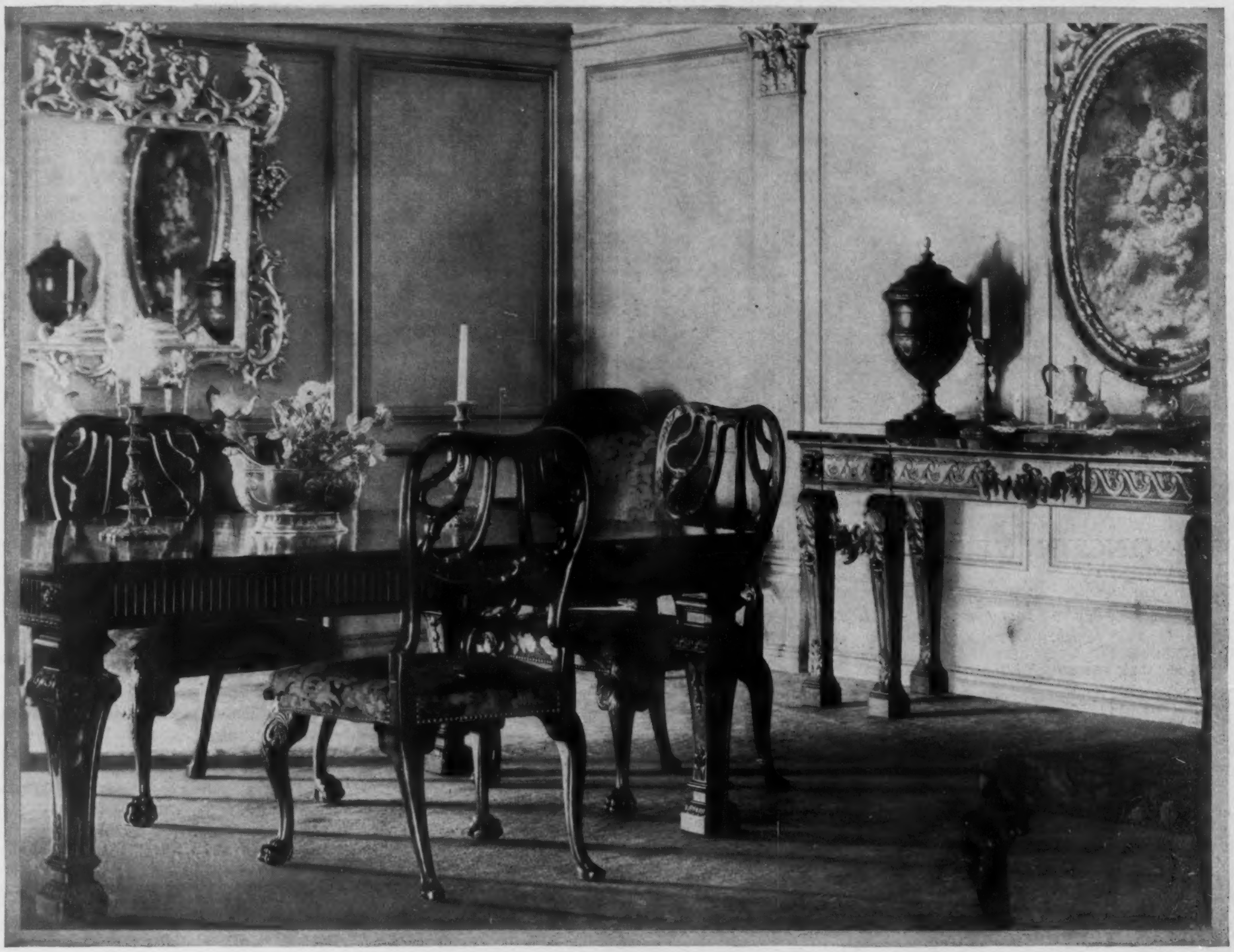
In Chapter II, Mr. Taylor says:

"Occasionally we meet an enthusiastic collector who proudly announces, 'I never restore anything. I just bring the pieces home and stand them about, quite as I find them.' I can understand such a point of view but as a policy for home-furnishing it seldom works very well. If we examine his collection, we discover it more or less wrecked, wobbly, and not in condition to do its duty. We find Windsor chairs whose backs come out with a touch, tripod stands propped in corners to hold them upright, drop-leaf tables with broken hinges, chests of drawers with their drawers stuck fast and brasses missing or broken. We find chairs so cut down that the seat may be no more than ten inches from the floor, trembling lowboys and highboys; beds, sofas, chairs in such a condition of decrepitude that they are liable, at any moment, to collapse under the startled visitor. Indeed a lengthy stay in the midst of such furniture might be characterized as a dangerous adventure.

"So our problem becomes: What do

(*Continued on page* 104)

A·D·1780 150 years to A·D·1930



The chairs in this suite are exact copies of the originals made by Chippendale for Marie Antoinette.

This Georgian dining room suite exemplifies the beauty, charm, and dignity that has been so characteristic of Shaw Furniture since the manufactory was founded by Jacob Forster of Boston a century and a half ago.

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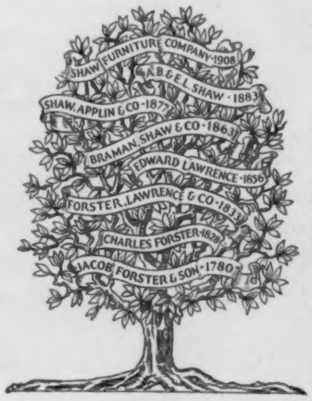
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House & Garden's Bookshelf

(*Continued from page 102*)

we want to collect and in what condition are we willing to accept our acquisitions? Shall we confine our attention to the later things which may often be found whole and sound; or shall we bring home the more or less wrecked earlier pieces which may require considerable restoration?"

And throughout his book Mr. Taylor gives the sound sensible advice for which his years of experience and a broadminded view of the subject eminently qualify him. His reverence for the beauty expressed by master workmen and his enthusiastic joy in their accomplishments are so tempered by a judgment controlled by common sense that his book is a really authoritative text book upon the subject. It is a valuable addition to Americana.

G. G. G.

LANDSCAPING THE HOME GROUNDS. By L. W. Ramsey. New York: The Macmillan Co.

THE appearance of this thoroughly workable small handbook of landscaping should fill a large, deep vacancy in the literature of horticulture. True, we have had other books on the subject, but few if any of them could be characterized as really practical for the lay reader. Like all the arts, the subject is a difficult one to teach by the printed word; even its customary phraseology is none too lucid *per se*. The result has been volumes into which the average reader, no matter how earnest, has found difficulty in sinking his figurative teeth.

Happily, Mr. Ramsey has turned the tide. You can open *Landscaping The Home Grounds* with full confidence that it will give you real, tangible help and that that help will be authentic and in the direction of sane, sound design. It is a "how to" book of the better kind, clearly written and profusely illustrated with diagrammatic sketches and halftone photographs which visualize a wide range of landscaping principles and details.

R. S. L.

HANDBOOK OF FERTILIZERS. By A. F. Gustafson. New York: Orange Judd Publishing Company, Inc.

THIS is a wonderful little book, surpassing in condensation, intelligibility and practicalness all others of its kind that have come to notice. It leaves nothing in its field to be desired by the trucker, the intelligent farmer or any one who is interested in understanding about "commercial" or chemical fertilizers. And now that simple old-fashioned manuring has been reduced to very small proportions it should be of interest to all who have to do with the growing of plants. So it is to be wished that the scope of the work might be extended in order more directly to benefit those who garden on any scale at all, and those who have to do with ornamental and fruiting plants of any kind. For these classes of persons there would be interest in having analysed many more of the synthetic fertilizers now appearing under various trade names. There is uncommonly clear treatment of the most essential elemental chemical fertilizing substances in their various better known forms. The reaction of each—that is, the tendency to make soil acid or alkaline—and the precise effect of each upon garden and field crops, are set forth.

Of especial value is the table upon page 103, in which are grouped the various crops according to their degree of responsiveness to nitrogen, phosphorus and potassium, respectively. Precautions to be observed in some instances by checking such responsiveness are given very wisely where each of the various "carriers" of these elements is described. Particularly to be guarded against is nitrogen in its tendency to produce quick and apparently splendid results but a growth that because it is watery and succulent is in most crops undesirable, while any fertilizing element tending toward slight acidity will control scab in potatoes. (May the reader infer this for the bulbous roots of plants like the Peony also, and hence be content with giving such plants not more lime than is contained in the bonemeal that is ordinarily used for them?) Economy can be secured in various ways, e. g., by employing Muriate of Potash instead of wood-ash; by confining the fertilizer to the rows; by a general planning for residual results that shall benefit crops the following season. The use of acid phosphate or super-phosphate of lime in reducing and rendering more available animal manure and other forms of humus-making material, the making of "artificial manure" and, in connection, the improving of the tilth of the soil constitute perhaps the only topics that might well have been given more attention without transcending the scope of the volume.

F. B. M.

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Harry G. Healy

Spring in the garden of Charles E. F. McCann at Oyster Bay, L. I. finds the borders bright with Tulips and perennials against a background of Lilacs. Such plantings offer unlimited opportunities for Tulips to give their finest effects, for they open the way to delightful color combinations

Impressions Of May Tulips

(*Continued from page 67*)

Forget-me-nots and Nepeta. Princess Elizabeth is the lighter in tone and shows topaz lights when first opened and a most exquisite and delicately rounded form. Princess Elizabeth is more brilliant, several tones nearer cherry, and boasts a smart white midrib down the center of each petal, and a tall and stately habit.

Indescribably brilliant and luminous, Barbara Pratt (Cottage) is outstanding among the new Tulips. It is a beautifully modeled flower, long and yet rounded, of a brilliant rose-pink color, seemingly overlaid with golden light. It is finely scented and maintains its fine color until the petals fall. It is beautiful against evergreens alone, or mingled with the Darwin Anton Mauve against Persian Lilacs with a floor of Viola Jersey Gem. Almost as fine, and of a later vintage, is Aegar (Cottage), one of those deep-rose-pink flowers in whose coloring amber plays a subtle part. It was near a clump of pale yellow Iris Halfdan with yellow and white Pansies and a bush of white flowering Almond and looked well. Venus (Darwin) is as pink as a June Rose and shows exquisitely against gray-white Persian Lilacs. Deeper in color, a light Jasper red Dido is outstanding and most desirable. It is a fragrant Cottage variety beautifully modeled and with topaz lights along the edges of the petals. The lovely Lily-flowered Sirene is well known. White and blue flowers are its most becoming associations.

Duke of Portland (Darwin) is new, a splendid large flower carried on a long sturdy stem. The color comes nearest to that made famous by the American Beauty Rose, the whole softened and toned down by a Plum-like bloom on the exterior of the petals. It makes a rich effect combined with Jubilee with an underplanting of purple Pansies. George V and Prince of Wales are both extremely fine Darwins of recent introduction. The first might be called a cherry-rose in color with Jacqueminot shadowings on the outer petals. It makes a striking display with white Florentine Iris and purple Violas in the neighborhood of a pink-flowered Crabapple. Prince of Wales is a good deal in the same way but has a somewhat thinner color with an intangible glow suffusing it.

John Ruskin was a forerunner and Mrs. Harold Irving Pratt is perhaps the most outstanding of the Tulips showing the subtle blending of rose, coral, amber and mauve. They are most effective in the garden and especially when displayed against evergreens and with a dark grounding of velvet Pansies or Violas. Ambrosia (Cottage) is a beautiful, long flower the color of the warm side of a Peach with topaz and amber lights and Fuchsia glints, and a rich fragrance. Afterglow (Darwin) is cup-shaped and not as tall as Ambrosia. The color is a lovely coral-rose with bronze lights and amber edges to the petals. It is very fine used as a bedder above brown Wallflowers. Dryad, a Breeder, is extremely new and makes a fine effect with the deep purple Robinson. Alashan, also a Breeder, is another fine new variety. In the color chart it comes nearest to light jasper red in color but the flat hue conveys little of the rich beauty of the living original. It makes a fine companion for the deep-colored Bishop with a planting of *Heuchera brizoides* and the darkest velvet Pansies. Buff Beauty (Cottage) is a rose and coral and amber flower that makes a glowing bed with brown Wallflowers and an edging of Apricot Violas. It is very fragrant. Quaintness (Cottage) is more like a Breeder in coloring, but its long, graceful shape and pointed petals proclaim its class. It is the color of Indian Amber, light at the edges of the petals, and with a bronze-purple bloom on the exterior. The old Hammer Hales is still much sought for in this class, and Jessica is a newer variety that has a great deal of merit.

All the lavender, mauve and purple varieties of Tulip are of the first importance for use in the beds and borders, for they soften and reconcile the more brilliant hues. Older kinds which are always in demand are Anton Mauve, Euterpe, La Tristesse, Ron-

(*Continued on page* 112)

Portrait of a Lady

(not quite)

THERE is sweetness, delicacy, and breeding in this face. And rightly so, for hers is a family of splendid traditions.

Its men were always men of courage and gallantry. Old New Orleans and Louisville, Virginia and Kentucky, knew them well and honored them. Their names are written brilliantly in the history of their times. Its women were always fair, always aristocratic—ladies every one. In the winsome, lavender-and-old-lace annals of the South, their romances and their lives form a lovely chapter.

Surely if any young woman inherited the right to be called a lady, it was Lila . . . the sixth Lila . . . with her breeding and her charm silhouetted against the rudeness that is 1930.

And yet . . . and yet—her friends avoided her, and behind her back people whispered the damning truth. Too bad she couldn't have overheard. Halitosis (unpleasant breath) is the unforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—*but it ought to be the first.*

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infections. Or excesses of eating, drinking and smoking.

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Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide★ which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent of onion and fish.

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Of course he's just a lovable dog but, like any other dog, he loves to tear up your lawn and scratch around your flower beds and shrubs. Cyclone Fence keeps stray dogs outside and keeps your own dog in your back yard. Bars would-be intruders of all kinds. Keeps your children out of dangerous streets. Provides real home protection and privacy.

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Pacific Coast Division:
STANDARD FENCE COMPANY, Oakland, Calif.

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The Garden Scrap Book

SWEET ALYSSUM. Midsummer usually brings to the edgings of Sweet Alyssum a period of dilapidation which makes them sorry-looking things indeed. Dry weather and heat, following on the heels of the prodigal efforts which the plants have already put into blossom production, reduce them to poor ghosts of their former cheery selves.

Much can be done to revivify these indispensable annuals by clipping them back, cultivating and encouraging them with a sprinkling of sheep manure. Follow this with thorough waterings once a week, and you will be rewarded by additional bloom which, while it may not equal that of the earlier season, is distinctly worth while.

LAWN CARE. The lawn in late summer usually becomes rough and uneven from worm castings, so it will need rolling before it goes into winter quarters. Do not mow the grass too late in the season. Give it a chance to make sufficient growth to furnish mulch for the roots during the winter. It is also best to omit the close raking after the end of August. Postpone it until spring, merely raking off the autumn leaves this fall without digging down to the roots of the grass to take away the mulch of its own dead foliage.

Grass seed may be sown at any time all winter with excellent results, especially when the snow is on the ground. Then it can be seen against the snow and even distribution becomes a matter of inspection. The melting snow swells the seed as it carries it down to the soil and brings it into close contact with the earth so that early spring germination is assured.

Take care of the lawn this summer and fall and you will be rewarded next spring with an extra luxurious growth. Do not use lime. It doesn't do any particular good and is more conducive to the growth of weeds than are acid conditions.

WESTERN TROUTLILIES. California has introduced into garden cultivation a number of handsome species of Erythroniums or Troutlilies that are reliable bloomers, large flowered and in a variety of color including rose, yellow, white and pink. The Californians have proved perfectly hardy in the Eastern States and are among the most attractive of the spring flowering bulbs. Some of them have two or three flowers to a stem. Unlike the Eastern Erythroniums, the Californians do not send out underground runners to propagate but increase from seed. They are small bulbs to be planted about four inches deep. A few dozen of these in some shady spot will make a beautiful group and are well worth a trial.

They are now stocked by most dealers and the California dealers handle them in quantity. They bloom in early May, usually a little later than the natives in the Eastern woods. The pink and rose species are unusually fine and the big yellows are as beautifully colored as their Eastern relative and seem to be more robust growers.

SMALL TULIPS. When the order for Tulips is being made up, it may be well to include a few kinds suitable for rock garden planting. The best of these are commonly known as Botanical Tulips. The Candystick Tulip (*Tulipa clusiana*) is a particularly curious and interesting species which thrives well under rock garden conditions. It grows only eight or nine inches high, and has a small flower on a slender stem, the outer petals being cherry red and the inner petals white with a violet base.

This Tulip needs to be planted eight or nine inches deep, and prefers a somewhat sheltered place with a light soil. It can be grown in pots in the house as well as in the rock garden, being forced in the same manner as other Tulips.

A sweet scented wild English Tulip, *T. sylvestris*, (*florentina odorata*), is a good rock garden Tulip, although not often seen in this country.

Two others worthy of a place in the rock garden are *T. kaufmanniana*, which is one of the earliest to come into bloom, and *T. marjoletti*, which flowers in late April. The former has large, handsome, creamy-white flowers which are tinged with rosy red, while its companion has soft primrose flowers.

PHLOX SEEDLINGS. One of banes of the hardy Phlox border is the self-sown seedlings which never tire of trying to obtrude their usually inferior hues into the carefully calculated color scheme. Their inferiority of bloom is generally so marked that one wonders how they can be the offspring of such pleasing parents.

Perhaps the best way to cut down the prevalence of these interlopers is to prevent the old plants from ripening seeds. It may be a bit tedious to go through the border every few days, snipping off all blossom heads that have dropped their petals, but such a plan, thoroughly executed, will completely forestall all self-seeding. Unless it is done, even the finest collection of named Phlox varieties will wholly change its character in the course of two or three years.

SEED SOWING. Fall sowing of seeds of many perennials has been found to be a practical means of securing good germination, particularly seeds of those plants which are usually slow and uncertain. Seed of the Globeflower or Trollius will not germinate until it has had a winter of thawing and freezing, even if sown as soon as ripe in midsummer.

Any of the slow germinating perennials may be fall sown. Among these are Delphiniums, Columbines, the various Irises, Primroses, Meadow Rues and others. Those of faster germination, such as Pinks, should be left until spring. All of the Pansies and Violas may be sown to good advantage in the fall.

Delphiniums germinate most readily at low temperatures. Unless sown when freshly ripened, they may not show above ground at all in warm weather. Sown in March or early April, however, germination usually is good. Fall sown seed also shows good germination. Columbine seed

(*Continued on page* 113)

INVEST A FEW DOLLARS IN HUMUS

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Every Lawn—Every Border—Needs WESTOVER HUMUS

Nature is *such* a perverse and undependable creature in the matter of supplying air and water to her growing things!

That is why a few dollars' worth of humus brings such high dividends in gardening success. Whether your garden exploits extend to acres and acres, or merely to a small lawn and shrub border, you need humus to promote healthy growth. It is a required form of insurance against errant Nature's irresponsibility.

Every one of the noted show gardens of America makes lavish use of leafmold humus. All the landscape architects and growers strongly urge the use of it.

Richard Ferris, professor of science, has contributed an interesting article about humus in June House & Garden. Read what he says:

> . . . It lightens the too solid mass of heavy or clayey soil with thousands of little reservoirs of free water to entice the roots of plants which could never have forced their way into the packed clay, and, when the water is gone, leaves a multitude of little air cavities which will never fill up again. The soil has been permanently improved. Humus is the gardener's "money in the bank"—a bank which never fails to return one's deposits with astonishing usury.

WESTOVER Leafmold-Humus is 89% organic matter, the living essence of all the helpful substances found in growing plants. Gardens, lawns, trees, and shrubbery thrive and grow bountiful upon Westover Leafmold-Humus.

It is odorless, convenient, and positive in results. You have only to spread a half inch or more over the soil . . . spade or plow it under . . . and nature will do the rest.

Now is the time to insure your lawn and garden against the August drought with Westover Leafmold-Humus! A 100-pound sack, spread one-half inch thick, will cover 65 square feet.

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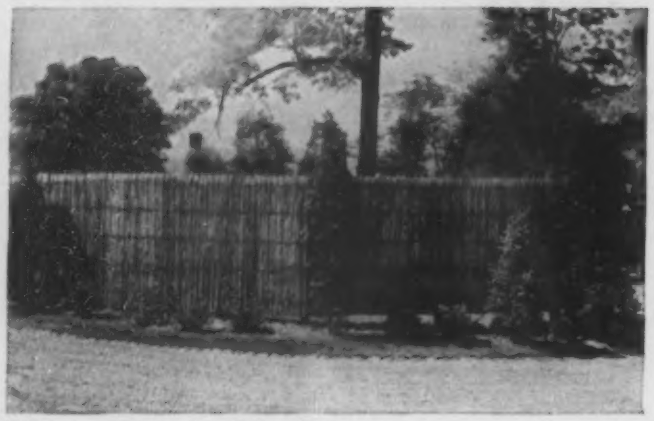

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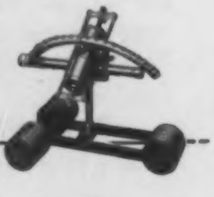

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Forsythias To Greet The Spring

(*Continued from page 65*)

it is well to put a mulch of manure around them after the task is completed to encourage the next season's new growth.

There is a strong family resemblance between all the species and forms but the curious may notice that in some flowers the little capitate stigma reaches to the throat of the bell. In others two pollen laden anthers take the place. Here we have a long style and a short style which is intimately associated with cross pollination. It is the old pin-eyed and thrum-eyed condition of which the classic example is the common English Primrose. An interesting anatomical character which is not without its practical value since it is an infallible guide to identification in two species and the hybrid may be mentioned. In *F. suspensa* the center of the stem between the joints is hollow, no pith being present; in *F. viridissima* pith is present and is arranged serially in plates, being described as lamellate. By cutting down a stem any time of the year these two species may be distinguished. More interesting still, in the hybrid *F. intermedia* some lengths of the stem are entirely without pith; in others lamellate pith is present; in others it is present or absent at intervals. Is not this an interesting hereditary trait? If your dealer wants to sell you *F. viridissima* or *F. suspensa* for the hybrid *F. intermedia*, you have but to split a cane longitudinally to check up on the accuracy of his name!

A point about Forsythias which is well understood by the florists but not so well as it ought to be by the amateur is that cut branches brought into the house any time from Christmas onward will open their blossoms in full. This gives them another decorative value. Those that have large bushes or groups of these can keep their house decorated with this delightful shrub from Christmas until the break of spring with no other effort than cutting off the branches, bringing them in-doors and placing them in a vase of water. For this purpose alone they are worth cultivating.

CONCERNING ORIGINS

Forsythias are not represented by any species native of this country, being essentially Oriental plants with the solitary exception of one outlying member that grows wild on the mountains of the Balkan Peninsula in southeastern Europe. The headquarters of the family is China but a couple of species occur in Korea and one or more in Japan. The oldest known member is *F. suspensa*, which was introduced into western gardens from Japan in 1833. This, like many other Chinese plants, was taken to the Land of the Rising Sun by flower-loving Buddhist priests and it was not until quite recently that any species of Forsythia was found wild in Japan.

From near Peking, in 1861, Robert Fortune sent back a bush type of Forsythia which was named *F. suspensa Fortunei*. This is one of the most widely cultivated varieties to this day, southern gardens, especially those of Virginia and Georgia, being stocked with this old favorite. It is a vigorous plant with stout, ascending-spreading and arching stems and clear yellow blossoms.

Nearly twenty years previously Fortune had introduced from the eastern part of China a second species of Forsythia which was named *F. viridissima*. This is a relatively small shrub, in New England not growing more than five or six feet tall, with ascending almost erect branches and rich yellow hanging blossoms, smaller than those of *F. suspensa* and opening two weeks later. This second species is the least hardy of all the Forsythias and is scarcely worth growing north of Long Island, New York. However, as a breeder it has been of utmost importance. About 1880 a hybrid between this and *F. suspensa Fortunei* was raised in Europe and named *F. intermedia*. The name of this hybrid is most descriptive but is superior to both of its parents and in consequence has been very widely planted.

SUPERIOR SPORTS

Whenever this happens variation is the rule and so it is not surprising to learn that many fine varieties have sported from *F. intermedia*. The best of these and the finest of all the Forsythias has been named *F. spectabilis*. This is perhaps the most strong growing of the Goldenbells and certainly not one of them produces blossoms in greater plenty; moreover, they are a rich deep yellow and larger than those of any other sort. If one Forsythia only could be planted, it should be this most showy hybrid.

Similar to *F. spectabilis* but with longer, rather smaller flowers is the variety *vitellina*. A worthy companion is the variety *primulina* which originated in the Arnold Arboretum many years ago and has clear primrose-yellow blossoms. Another sort with pale yellow flowers is the variety *pallida*, but except to those interested in collections this has little value. A distinct variety is *densiflora* with spreading pendulous branches and rather light yellow flattish flowers much crowded together on the branches.

Forsythias in general, omitting the rather tender *F. viridissima*, may be considered bud hardy as far north as Boston, Massachusetts. In ordinary winters they bloom freely even farther north but in severe winters the buds get killed in the Arnold Arboretum. However, one can plant them at least as far north as the Massachusetts border with reasonable certainty of having a display of blossoms. What is needed is a Forsythia bud hardy as far north as the St. Lawrence Valley. This desideratum appears to have been supplied by *F. ovata*, a recent introduction from northern Korea. This is a sturdy shrub, with ascending, slightly spreading stems, forming a bush of stiff habit, from six to eight feet tall. The bark is pale yellowish green, quite different from that of the Chinese species and their hybrid progeny. The flowers are pale yellow, small, but abundantly produced. It is one of the plants which it was my good fortune to introduce into American gardens by means of seeds collected in 1917. It has flowered freely for a number of years past in the Arnold Arboretum and each year more

(*Continued on page 112*)

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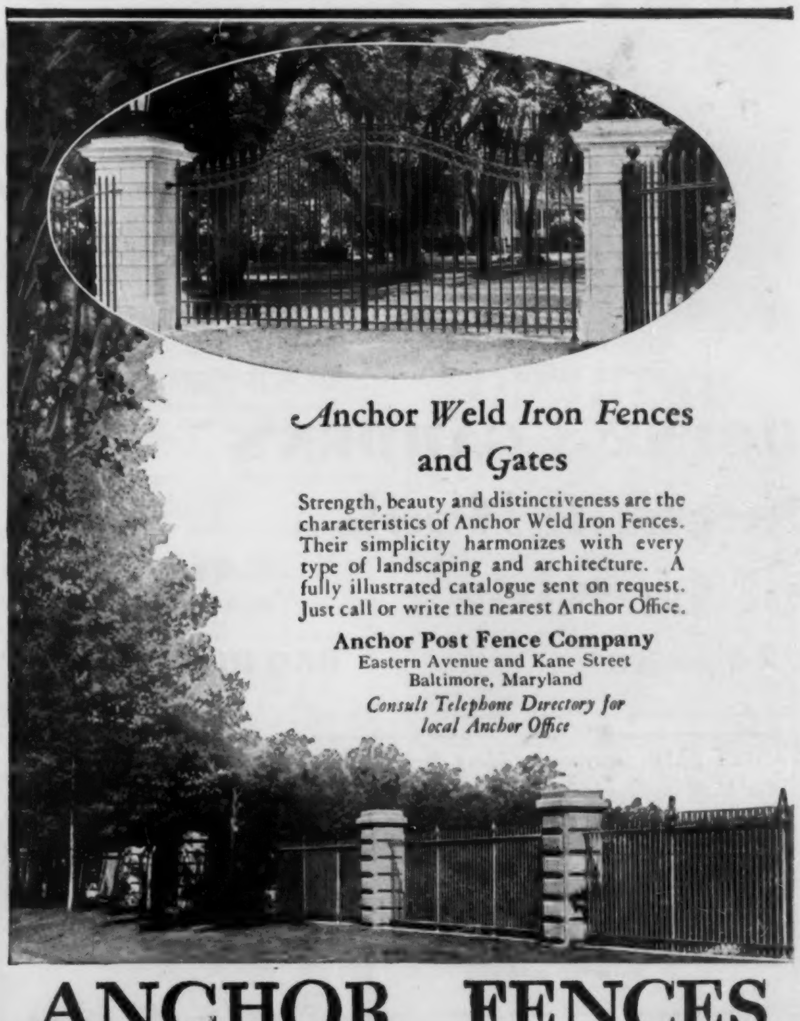

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Impressions Of May Tulips

(*Continued from page* 106)

ald Gunn, Mauve Clair, Dream, William Copeland, Melicett and a number of others. Valetin (Darwin) is an especially fine variety, heliotrope in color, that is lovely against white Lilacs with clumps of pale yellow intermediate Iris and patches of brown Pansies. Remembrance is a new Darwin of great charm, a pure Lilac-colored flower with pale edges and delicate rose featherings on the outer petals. It grew here in a little group with the pink Kriemhilda and Kingsbay with masses of double-flowered Arabis and a pink Crabapple tree behind. Le Mogul and Solomon are Breeders of good color, the one pure lavender, a cool color, with delicate suffusions of a deeper tone, that makes a most interesting planting above bright blue Pansies; the other soft pinkish mauve which I found very nicely supplemented by a foreground of the new Viola Jersey Jewel that has a good deal of red in its composition. King Mauve is unrivalled for a deeper tone and the Bishop (Darwin) with its fine purple color makes a brave show with *Cheiranthus allioni* as a grounding.

Of the newer dark colored Tulips that are of such value in deepening and strengthening the effect of the borders none is finer than the new Mystery, a superb, square-built Darwin, redder in tone than Zulu but still very dusky. It is splendid rising above a planting of Bleedingheart and mingled with Barbara Pratt and Valetin against Lilacs. William The Silent (Breeder) is also outstanding among the new Tulips, a very fine dark plum-color with deeper shadowings and a wide cup. Velvet King is well named, for the deep pile of its texture is like that of rich old velvet. In color it nearly matches in the Ridgeway chart Corinthian Purple but it has far more glow and depth than the flat color can portray. Giant, Roi de Siam, Raphael and Philippe de Comines are all of the greatest excellence where rich shadowy hues are required. Roi de Siam is very new and should have a bright future for it is an exceedingly fine Tulip of the Breeder type.

Among the most important of the red Tulips are: President Taft, of fine form and erect carriage, a superb blood-red Darwin with a blackish bloom on the exterior of the petals; Colonel Cuney, a vivid scarlet-red flower with a white mid-rib down the center of each petal and a soft bloom on the exterior that reduces the sharpness and makes it a fine companion for any of the dusky-toned Tulips and permissible even with the cool lavenders; Victoire d'Olivierre (Darwin) bright red, not scarlet, which I find striking growing from a floor of purple Pansies and white double Arabis; and the amazing Chinese-red Halley (Cottage), superb against Yews or other dark evergreens and quite in a class by itself for its sensational color.

Delightful among the newer yellow Tulips are Arethusa and Acushla, both of the Cottage class. Arethusa is a lovely large open flower, Cowslip-yellow in color and having a most delicious fragrance. It makes a charming bed interplanted with pink English Daisies or with Forget-me-nots. It is one of the finest of yellow-flowered Tulips. Acushla blooms later and is a fine long flower with pointed petals, rich lemon-chrome in color, especially fine grown with Forget-me-nots and purple Violas. Paling down from these deeper yellow Tulips we have Capri (Cottage) a slender, graceful lemon-colored flower that is almost white after a few days, and is well placed among white Columbines and mats of purple Aubrietia; and Hebe, tall, slim, gleaming, counting as a pure white flower in the garden, though it is distinctly tinged with lemon at its first opening. It should be planted among Bleedingheart, Anchusa and the early white Florentine Iris. Kings Bay is a new Darwin, creamy in tone with a straw-colored suffusion on the outer petals. It is attractive for use among the lavender and pale pink Tulips.

And then we have Vesta (Cottage), a translucent white flower with faint opalescent lights when it first opens; and Earl William, one of the daintiest of all varieties, cream-white with a hair-line of Fuchsia-pink on the edges of the petals and faint, almost indiscernible flecks of the same color on the surface and a delicate lemon suffusion. It counts as a white flower in the garden assemblage.

No flowers bring to the garden at any season greater beauty or more splendid color than do Tulips. Those mentioned in the foregoing pages are but the high lights of the many superb new varieties to be had. They are all of fine form and upright carriage and a gardener could not do better than to choose among them. It is not at all too soon to start locating them in the catalogs.

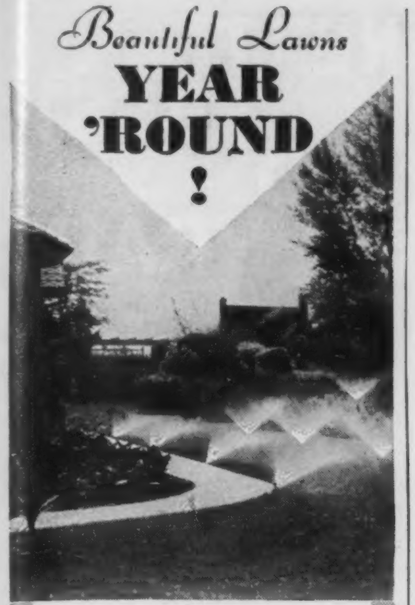
Forsythias To Greet The Spring

(*Continued from page* 110)

bountifully, but never once have the flowers been injured by frosts. The flowers are smaller than in other species of Forsythias and where *F. spectabilis*, for instance, can be grown *F. ovata* would appear second rate. It is, however, the extreme bud hardiness of this Korean plant that makes it of such great potential value. I look forward to the day when crossed with *F. spectabilis* it will yield a race of Forsythias that will be hardy as far north as Ottawa, Canada. When this dream finally comes true a great boon will have been conferred on the northern gardens.

A second Korean species which recently blossomed in the Arnold Arboretum is *F. saxatilis* which has ascending branches and canary-yellow blossoms more star-shaped than is usual in Forsythias. The leaves on this sort are hairy on the underside. The interest in this plant is largely in the fact that it comes from Korea where a cold winter climate is the rule. In consequence of this it may play an

(*Continued on page* 114)



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The Garden Scrap Book

(*Continued from page* 108)

comes up thickly when sown in the fall. The soil should be firmly packed above it either with the flat of the trowel or by stepping upon it. This seems to assist germination of this seed materially.

Gaillardias may be sown this fall and they will be on the job bright and early next year.

The fall seed bed needs unusual care in the way of a substantial mulch. After the seed rows have been planted, give a good cover of straw, hay, pine needles or autumn leaves held in place with brush or light boards. The bed must be protected from the wash of fall rains and from the melting snows so that the seed will not be washed away.

BRAMBLE FRUITS. Brambles are a sort of compromise between a shrub and an herbaceous plant; that is, their canes have but one fruiting-season. Proper pruning is dependent on this habit and signifies that the old canes must be cut out as soon as they have fruited.

The work of pruning may be deferred until fall or winter, but it is better if done as soon as the crop is harvested. Brambles are all prolific in producing new canes, and these must be thinned, leaving not more than four or five for the fruiting-season. These fruiting-canes must be nipped back when they reach the desired height; that is, they should not be allowed to grow higher and then be cut back. So checking the growth causes the plants to throw out vigorous branches near the ground and makes well-balanced bushes. Red Raspberries are an exception and should not be pinched back.

FALL DELPHINIUMS. These indispensable perennials, when well established, will give a very satisfactory second crop of bloom in the autumn if they are specially treated with this end in view. The spikes will scarcely equal those of June, but are well worth the effort entailed.

Unless you have already done so, cut off the old flower stalks about a foot and a half or two feet above the ground, and work a couple of handfuls of raw ground bone into the soil around each clump. Then water thoroughly, repeating once a week unless the rain intervenes. This treatment gives plants the extra encouragement called for by a second flowering season.

EVERGREENS. August is one of the two periods in the year which are adapted to the planting of evergreens; the other is early spring. By planting this month, and keeping them well watered until cold weather, the chances of their coming through safely

(*Continued on page* 115)

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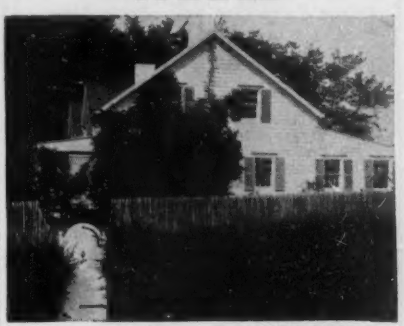

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100 Poet's Narcissi	8.00
100 Crocus, in 4 colors	5.00
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To Grow The Chinese Primrose

(*Continued from page 69*)

of raising them by means of seed sowing.

We sow the seed any time between November and April in flats in a greenhouse. The flats must have ample drainage.

The compost consists of 1/3 sharp sand, 1/3 good garden loam, 1/3 leafmold or peat moss. The compost must be well mixed and of fine texture.

The seed must be sown thinly. It is small, so it is a good plan to mix it with three or four times its bulk of sand, and then sow. After sowing, a thin sprinkling of sharp sand should be spread evenly on the top. The flats should never be allowed to get too wet or too dry.

We always cover our flats with panes of glass till germination commences. Moisture condenses on the undersurface of the glass and helps to keep the soil in the right condition. After germination begins, we remove the glass and cover with sheets of newspaper for a week or two to keep the young seedlings from being sunscorched.

In a temperature of about 55 F. germination will usually take place in about a month, but the flats should never be discarded for a year for late appearing seedlings.

The object of thin sowing is to prevent damping off, and to save one transplanting. So long as the seedlings are not overcrowded they can be left in the flats until required. As soon as they show signs of crowding they should be transplanted either into other flats, if still tiny, or direct into a bed made in a coldframe.

If your garden soil is light and porous, you can dispense with the sand in the frame bed, but if it is heavy, the same compost must be used as in the seed flats. Place the seedlings in the coldframe any time after April. They must be shaded during bright sun and require plenty of air. They can either be left in the coldframe until the following spring or may be planted out in August, provided the weather is not too hot. In either case, the plant will flower the following year.

Before giving a short list of the most suitable species, I should like to emphasize three important points for their well-being.

1. In the fall you must remove all decayed or decaying foliage, as, if this is allowed to collect around the crown, rot may set in.

2. Primulas are often badly lifted by frost. If you use a winter mulch to prevent lifting, you must make certain that the peat moss, or whatever else you use, is not of too fine a texture, as you do not want a sodden mass to collect above the plant; aeration is equally important in winter.

3. Remember to divide older plants which have formed several crowns, as a number of crowns in one plant means poor flowers. The best time for division is during moist weather after flowering.

If I had to make my choice of a dozen easily grown Asiatic species of the best quality, they would be: *P. bulleyana* (orange-yellow), *pulverulenta* (good shades of pink and rose), and *japonica* (the best forms are shell-pink or rich red). These three are of the candelabra group bearing their flowers in whorls.

P. involucrata (white), *rosea* (rich rose), *chrysopa* (pale lavender). These three are closely allied, with small shiny leaves and wide open flowers carried on a six-inch wiry stem.

P. florindae (yellow with enormous heart-shaped leaves), *silkkimensis* (not so coarse as the former, with narrow leaves and lemon-yellow flowers) and *secundiflora* (plum-purple). These three belong to the *silkkimensis* group with large flower heads of nodding bells.

P. denticulata and *P. mooreana*, both with tight packed heads of violet flowers. The former blooms in April, the latter in August.

And lastly, *P. sieboldi* with soft crinkled leaves and open faced flowers with fringed petals of a rosy-lilac.

Those who wish to try their hand at more difficult gems could not do better than start with *P. littoniana*, the Poker Primula with flower heads of the shape of a Kniphofia of a fine purple with scarlet unopened buds; *P. chionantha*, a lovely white with the entire plant powdered with white meal; *P. veitchi*, like a larger *P. sieboldi* with exotic looking leaves and rose-purple flowers, and *P. nutans*, the loveliest lilac imaginable. These do not like sun in too great quantities, and should all be treated as monocarpic, as they may die after flowering.

Forsythias To Greet The Spring

(*Continued from page 112*)

important part in the breeding of future Forsythias of still finer sorts.

The European species which was discovered in Albania in 1897 and named *F. europaea* is a very tall growing shrub with relatively few, upright and stiff branches. Indeed, the plant is rather gaunt in appearance. It is the tallest of the species and bears light yellow blossoms. Unless it proves valuable in hybridizing it will not add much to the beauty of its family.

Recently a Forsythia was discovered on the mountains of the western part of Japan and fittingly named *F. japonica*. So far as I know it is not in cultivation. For those who garden from Newport, Rhode Island, south, the existing species, hybrids and varieties of Forsythia supply about all that can be expected of any one group of shrubs. For those who garden northward the story is different and the need of hardier races is very desirable. It is high time that some of our younger nurserymen turn their attention to the breeding of ornamental shrubs to supply this present deficiency. There is abundant raw material even in the small genus Forsythia to warrant the experiment being made. What that great French family of Lemoine has done for our gardens is surely worthy of emulation by the rising nurserymen of America.

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The Garden Scrap Book

will be good, for they are practically in a dormant condition now and can be moved with a minimum of shock. During September and October they will probably make new roots and become fairly well established.

Evergreens should be dug only after a heavy rain or artificial watering. Holes to receive them are prepared in advance, with plenty of peatmoss or leafmold mixed with the soil, especially if the latter is of a clayey or sandy character. In the actual planting, work the soil very thoroughly among the roots, firm it well and drench with water. A mulch of peat-moss or dead leaves will do much to conserve the moisture and lessen the need of subsequent watering.

PEONY BEDS. Although Peony planting can hardly begin until the end of September, August is the time to prepare the soil so that it can settle to its permanent level before the roots go in. Unless such settling takes place there is danger that the crowns will eventually be too deeply or insufficiently covered to give their best results.

There is such a thing as over-feeding Peonies, though they do need rich soil. Thoroughly rotted barnyard manure may be dug in to a depth of two feet, with a sprinkling of lime to correct tendencies to acidity. It is important to get the nourishment in deep, for the roots are long and should be encouraged to go down.

IRIS PLANTING. Every two or three years the clumps of German Iris should be divided in late July, August or early September to obviate the over-crowding which results from the natural expansion of the plants. The simplest way to do is to take a sharp spade and cut downward through the clump, dividing it into several pieces, each with from one to three "hands" of leaves intact. Each of these is replanted at once, barely covering the rhizome itself but spreading the true roots outward and downward to a good depth.

WATERING DAHLIAS. As their flowering time approaches the Dahlias ought to be kept growing vigorously by the application of plenty of water if the natural supply is deficient. Unless this need is taken care of there is almost sure to be a diminution in the size of the blossoms and even in their numbers.

When watering is done, do it thoroughly, as with any other kind of plant. If the hose can be turned in and allowed to trickle slowly, so much the better. Otherwise, use a large watering can and return to each plant several times, allowing each application to soak in well before putting on the next one. The soil ought to be wet to the depth of a foot immediately around each plant. Cultivate the surface next morning to check evaporation.

PFEIFFER PRIZE WINNER PEONIES

Iris, Phlox, Gladiolus, Tulips, etc., now sold direct from Grower to Planter, enables all Flower Lovers to secure their wants at lowest prices. We grow our own. That's why Pfeiffer Quality is Famous. We have propagated many Flower Show Prize Winners which we now offer Flower Lovers at prices they can afford.

Get Free Catalog of valuable information about Planting and Growing. Contains descriptions and ratings of all varieties. Peonies, from 50c to $50.00 each, also Iris. Many special Bargain Collections—Phlox, Tulips, Gladiolus, etc., for Fall Planting. Many varieties shown in actual colors. Write for catalog today. Address

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4 PHLOX FREE to CUSTOMERS

Every Pfeiffer customer who cooperates with us by sending names and addresses of three neighbors or friends who own homes and have gardens, will get 4 beautiful Phlox Free, or 2 Peonies, or 6 Iris, or 12 Tulips. Full details of these gift offers in Free Catalog. An opportunity to increase your garden that you can't afford to miss. Write us today.

IRIS Bargain
Surprise Collection consisting of *25 Iris*, assorted varieties and colors, *for $1.35 Postpaid*, and a Lent. A. Williamson Iris, Violet and Purple color, FREE.

TULIP Bargain
100 extra fine Darwin Tulips. First Class Bulbs. Fine assortment of colors at our special price of *$3.00 Postpaid*. A real Bargain.

PEONY Bargain
6 Peonies for $2.00 Postpaid. Consisting of 2 Red, 2 White, 2 Pink, and if you order early you get a Charles McKellip Crimson Peony (Worth $1) FREE.

GOOD GARDENS

Grow From Good Stock

It really pays in dollars and cents to buy the strong well-grown plants . . . the healthy, carefully-selected seeds . . . the clean fertilizers . . . the strongly-made garden tools . . . that are put out by the reputable firms advertising in these pages.

You don't have to buy replacements, when your stock is good to begin with. You get better blooms, in better colors, with less nursing. You aren't distracted by pests introduced through inferior material.

Look over these pages now, and make out your orders at once. If you don't see what you want, ask our Information Service . . . we'll be happy to serve you, without obligation, of course.

Garden Department
HOUSE & GARDEN

Graybar Building Lexington at 43rd New York City

This beautiful "Lincraft" Rustic Cleft White Cedar Fence—50 cents per lineal foot

Send for "The Book of Fences"

describing Lincraft Rustic Fences, as installed on some of America's most beautiful estates and suburban properties. The Lincraft Line includes Woven, English Hurdle and Post-and-Rail Fences, sturdily constructed of seasoned, weather-resisting woods. A Lincraft Fence requires no paint, and age only adds to its beauty. It is economical in first cost, installation and upkeep.

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NEW JERSEY FENCE COMPANY
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KILL ANT COLONIES

—at their source!

THESE unsanitary and destructive pests are now quickly destroyed at their *source* . . . in the nest.

The Antrol System consists of small glass containers, filled with special Antrol Syrup, and placed around your house or garden according to simple directions. Ants carry the syrup to their nests for food . . . the entire colony is soon exterminated . . . surely . . . permanently . . . and at little cost. Antrol is safe to use around children or pets.

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TRADE LITERATURE

OF INTEREST TO THE HOME OWNER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the decorating field.

• WALLPAPER

Which Wallpaper and Why. How to select the proper wallpaper for the rooms in your home is the subject of this booklet. The different topics discussed are wallpaper in relation to the type of architecture, the sizes and shapes of the rooms, the proper colors, the treatment of panels and the correct use of borders. The Wallpaper Association, 10 East 40th Street, New York City.

• WALL COVERINGS

What Sanitas Can Do to Modernize Your Rooms. The advantages in using Sanitas, a washable wall covering, are set forth. Sanitas is so composed that it will not crack, tear, blister or peel. It is made in finishes and patterns suitable for every room in the house. Color illustrations show many of the designs. The Standard Textile Products Company, 320 Broadway, New York City.

• FLOOR COVERINGS

Decorating Your Home. The many lovely color illustrations of interiors decorated in various period designs, in addition to the advice given in the text offer helpful suggestions to the home owner. A chart shows colors that complement one another and which colors are related. A charge of fifty cents is made for the book. Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.

• FLOOR COVERINGS

Mohawk Course in Home Decoration. Helpful instructions are given to the home owner, in this series of folders, for planning interiors. Each step in the process is taken up in a separate leaflet beginning with "The Importance of the Floor Covering" and ending with "Floor Coverings in Relation to Furniture." The text is accompanied by illustrations in color. Mohawk Carpet Mills, Amsterdam, N. Y.

• MOHAIR FABRICS

Fabrics of Lasting Beauty. Color schemes for the seven main rooms of the house are offered in this book. A description of the color scheme accompanies each sketch. Lesher Mohair fabrics are used in the decorative schemes, for draperies, wall hangings, upholstery, slip covers, bedspreads etc. A charge of fifty cents is made for the book. Lesher Whitman & Co., Inc., 881 Broadway, New York City.

• LACQUERED FABRICS

Nemoursa Lacquered Fabrics. The many colored illustrations show the versatility of Nemoursa as a decorative fabric. Nemoursa lacquered fabrics because of their texture and designs are especially suitable for interiors in the modern manner. They can be used for such diverse purposes as wall coverings, draperies, upholstery, lamp shades etc. F. Schumacher & Co., 60 W. 40th Street, New York City.

• DECORATIVE SCREENS

Lloyd Screens. Color illustrations depict several attractive decorative screens by Lloyd. Each page in this folder shows a different screen. All are substantially made, and special types can be made to order on short notice. Dimensions and prices of each screen appears under the illustration. A number of decorative hampers are also shown. W. H. S. Lloyd Company, 48 West 48th Street, New York City.

• COLONIAL FURNITURE

Through Colonial Doorways. A catalog showing a number of Colonial reproductions. The furniture illustrated is suggested for use in the entrance hall, living room, dining room, bedroom, child's room, and in addition several occasional pieces are offered. A description of the article of furniture, and a stock number accompanies each one of the sketches. Conant-Ball Company, Boston, Mass.

• COLONIAL FURNITURE

Colonial Reproductions by Cushman. A selection of Colonial reproductions is given in this booklet, all of which are made by the descendants of the craftsmen who created the originals from which these pieces were copied. In many cases the reproduction of the antique is carried to the fullest extent, even to worn and rounded chair rails. H. T. Cushman Mfg., Co., North Bennington, Vermont.

• RADIATOR ENCLOSURES

Dreams Do Come True. Types of Hart and Cooley Radiator Enclosures are depicted in this catalog. In describing these enclosures, one of the points brought out is that the rugged construction and insulated tops make them very useful as furniture. There are four panel designs to choose from and a choice of several colors. The Hart and Cooley Mfg., Co., New Britain, Conn.

• BEDS

The Health-Quality in Sleep. This booklet tells why Simmons sleeping equipment promotes healthy sleep. The equipment provided by this company consists of an all-steel bed, the Simmons Ace Spring and the Beautyrest Mattress. Illustrations suggest color schemes for six bedrooms in which various designs of beds have been used. The Simmons Company, 666 Lake Shore Drive, Chicago, Ill.

• BEDDING

Hidden Sources of Refreshing Sleep. A full description of the mattresses and springs made by this concern. There is a lengthy discussion on mattress construction, the qualifications of the horsehair mattress, and why a hand-stuffed mattress is superior to one machine stuffed Special features of Hall box springs are mentioned. Frank A. Hall & Sons, 25 West 45th Street, New York City.

• TABLE LINEN

Damask for Dignity. Part of the history of linen damask and its prominent use as a table covering to-day, is told in this booklet. Diagrammatic illustrations show a typical table setting for breakfast, luncheon and for a formal dinner. Instructions are given in the text for arranging such settings. Space is also devoted to the care of linen damask. William Liddell and Co., 53 White Street, New York City.

• TOWELS

Modern Ideas about Towels. In this attractive catalog many designs in Cannon Towels are reproduced in color. All the patterns and colors of the towels are such that they will easily blend with the decorative scheme of a bathroom. Cannon washcloths and bath mats in matching colors and designs help carry out a scheme. Colors are all guaranteed. Cannon Mills, Inc., 70 Worth Street, New York City.

• CLOCKS

Sangamo Clocks. The fourteen outstanding features of the Sangamo electric clock are listed in the front of the book. Sangamo electrically wound clocks are divided into two series, one, the Sangamo Eleven Series and the other the Sangamo Seven Series. There are photographs of the different styles available in each series and views of the clock movements. Sangamo Electric Company, Springfield, Ill.

• GLASSWARE

The Charm of Colorful Steuben Glass. A wide variety of Steuben table glass in brilliant colors and in crystal, is shown in this booklet. In addition there are decorative vases, goblets, bowls, cigarette boxes, dressing table sets, etc. Each piece is blown and modeled by hand. Stock numbers and prices accompany the illustrations. Steuben Division, Corning Glass Works, Corning, New York.

• ELECTRIC DISHWASHERS

The Dawn of a New Day. Photographs of several models of the Walker Electric Dishwasher appear in this catalog. Several reasons are given which show what an advantage it is to have an electric dishwasher. In addition to its labor-saving qualities, this machine provides for sanitary dishwashing. Inquiries from readers, and several testimonial letters are reproduced. Walker Dishwasher Corp., Syracuse, N. Y.

• METAL CABINETS

Olean Quality Metal Cabinets. The cabinets shown in this folder have many distinguishing features, all of which are described. Made of steel and finished in Duco, they are both practical and decorative. They are available in ten widths and six styles. This provides enough variety in size to fit any style kitchen without the necessity of building special sizes. Olean Metal Cabinet Works, Inc., Olean, N. Y.

IN WRITING FOR ANY OF THE BOOKLETS REVIEWED ABOVE YOU WILL FIND IT AN ADVANTAGE TO IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN

"Can't you *see* it? A *real* house —brass pipe and everything!"

YOUR new home! It may be your first or your second—but there's the same thrill in planning it!

For you want that home to be *just right.* That's why you choose copper for your downspouts and gutters . . . copper or bronze for your screens. You know you're wise in choosing a rust-proof metal for this outside equipment that's exposed to the weather.

But isn't it just as important that your water pipes be proof against rust? Just look for a moment at the very real savings that come from an investment in Chase Alpha Brass Pipe.

In repair bills alone Chase Alpha Brass Pipe saves its cost many times over in actual cash. Then there's the saving in all the laundry that can be stained by "brown" water from rust-clogged pipes.

And isn't your comfort worth something? No waiting for the water to run clean . . . no miserable trickle in the bathtub when a faucet's opened downstairs!

Worth considering, don't you think? Especially since Chase Alpha Brass Pipe costs very little more than pipe that rusts. For instance, there's only about $75 difference in a $10,000 house.

Chase Alpha Brass Pipe is available everywhere through plumbers. Every length is stamped with the name and Chase-mark at twelve-inch intervals.

CHASE

The mark that is stamped on all Chase plumbing products.

LOOK AT THESE FIGURES!

For this $7,600 house, Brass Pipe costs only $48* more than rustable pipe.

Less than $75* extra to put Brass Pipe in this 7-room home. Waldron Faulkner, New York, architect.

About $100* extra to equip this $13,000 house with Brass Pipe. W. S. Matthews, New York, architect.

Roger H. Bullard, New York architect, designed this $50,000 home. Even with its 5 bathrooms, estimates show that Brass Pipe adds only $388* to the building cost.

* * *

**Amounts will vary slightly in different localities, but are usually ¾ of 1% of building cost.*

ALPHA CHASE BRASS PIPE

CHASE *Alpha* BRASS PIPE

A PRODUCT OF THE CHASE BRASS & COPPER CO.—Incorporated—Waterbury, Conn

Makers of Chase Downspouts & Gutters, Screen Cloth, Plumbing Supplies, Copper and Brass in Sheets, Tubes and Rods for every industrial use.

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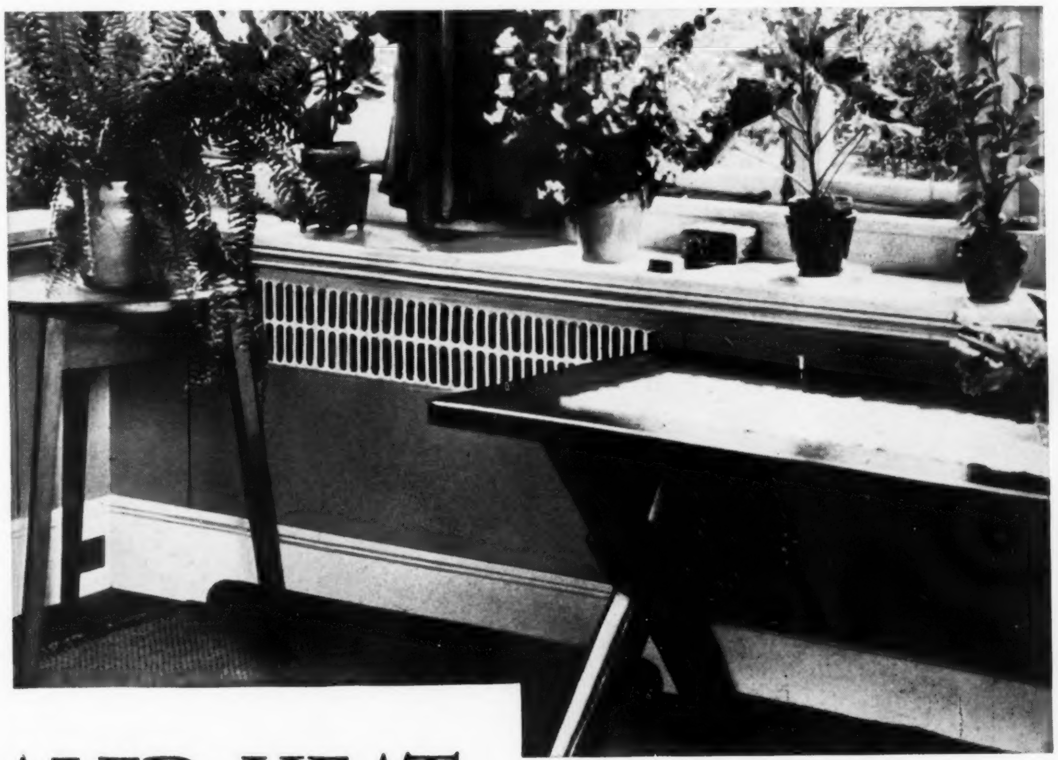
While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

In the Price Range *of old-fashioned* Radiators



CONCEALED HEAT *for your* HOME

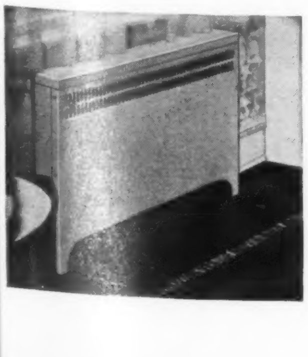
It used to cost much more. And architects said, "It's worth the extra cost. In the new beauty and spaciousness it brings to every room, the freedom from bulky obstructions to perfect decoration, Trane Concealed Heat is worth every penny it costs."

But Trane engineers, the men who first developed concealed heat, for homes, were not satisfied. The price was too high. They went to work to make it possible for you to buy Concealed Heat in the same price range as old-fashioned radiators.

Today these engineers have good news for you. Concealed Heat is no longer a luxury that overloads your building budget. Now you can install these efficient, modern heaters in your home at a total cost in the price range of cast iron radiators.

Proved in the hardest tests of all—great commercial buildings, apartments, hotels, hospitals, all types of public buildings—thousands of Trane Concealed Heaters have demonstrated the working efficiency of their design.

They are easily and quickly cleaned.



This attractive cabinet model of Trane Concealed Heat is replacing radiators in homes already built.

They bring new spotlessness to every room. They produce no grime, no sooty streaks to mar the drapes, walls and ceilings.

They respond instantly to your need for more or less warmth. Heating starts or stops the instant you turn the heater on or off.

They provide healthful heat. Air stratification—heat stagnated at the ceiling, no air circulation, cold floors—is broken up by the constant, gentle flow of warmed air coming from the outlet grille and circulating throughout the room.

They save you 10 to 15 per cent on your fuel bill.

And Trane Concealed Heat, the source of all these new luxuries of living, is now installed at a total cost in the low price range of old-fashioned radiators.

For the complete story of this modern, low cost heating method, mail the coupon at once. Learn all the facts about Trane Concealed Heat and how it helps to make your home more beautiful and an even pleasanter place to live in.

TRANE CONCEALED HEAT

In Walls or in Cabinets

The Trane Company, Dept. H, 252 Cameron Ave., LaCrosse, Wis.
In Canada address Trane Co. of Canada, Ltd., Toronto, 2, Ontario.
Please send your free booklet "Modern Heating Without Radiators."

Name..

Street and No..

City.. *Province*..............................

In Homes that the Younger members of the Family find Attractive

Sons and daughters enjoy the consideration shown in providing enough telephones to meet the requirements of their active lives

Laughter . . . and the talk of youth . . . and the pleasant hours when the summer sun slants across the lawn. When the thought occurs to the young people to call their friends, or when their friends wish to get in touch with them, the telephone is right at hand. A modern note that suits the mood of youth . . . and plays its part in making the home more livable for every member of the family.

THIS younger generation in today's homes is an unusually busy and interesting one. Its young men and women have their own varied interests, their own plans and pleasures and obligations. And fortunate is the family in which this individuality of its members is fully considered in the arrangements of the household.

Homes that sons and daughters find attractive are equipped with *enough* telephones. There is one in Tom's room, another in Peggy's, another in Janet's. There is one on the sun porch, where the young people and their friends gather. Calls from these telephones can be made without disturbing other members of the family. And the young people feel that the parts of the house in which they live and entertain their friends really belong to them. Just as they enjoy having the use of a car, they enjoy the convenience of their own telephones.

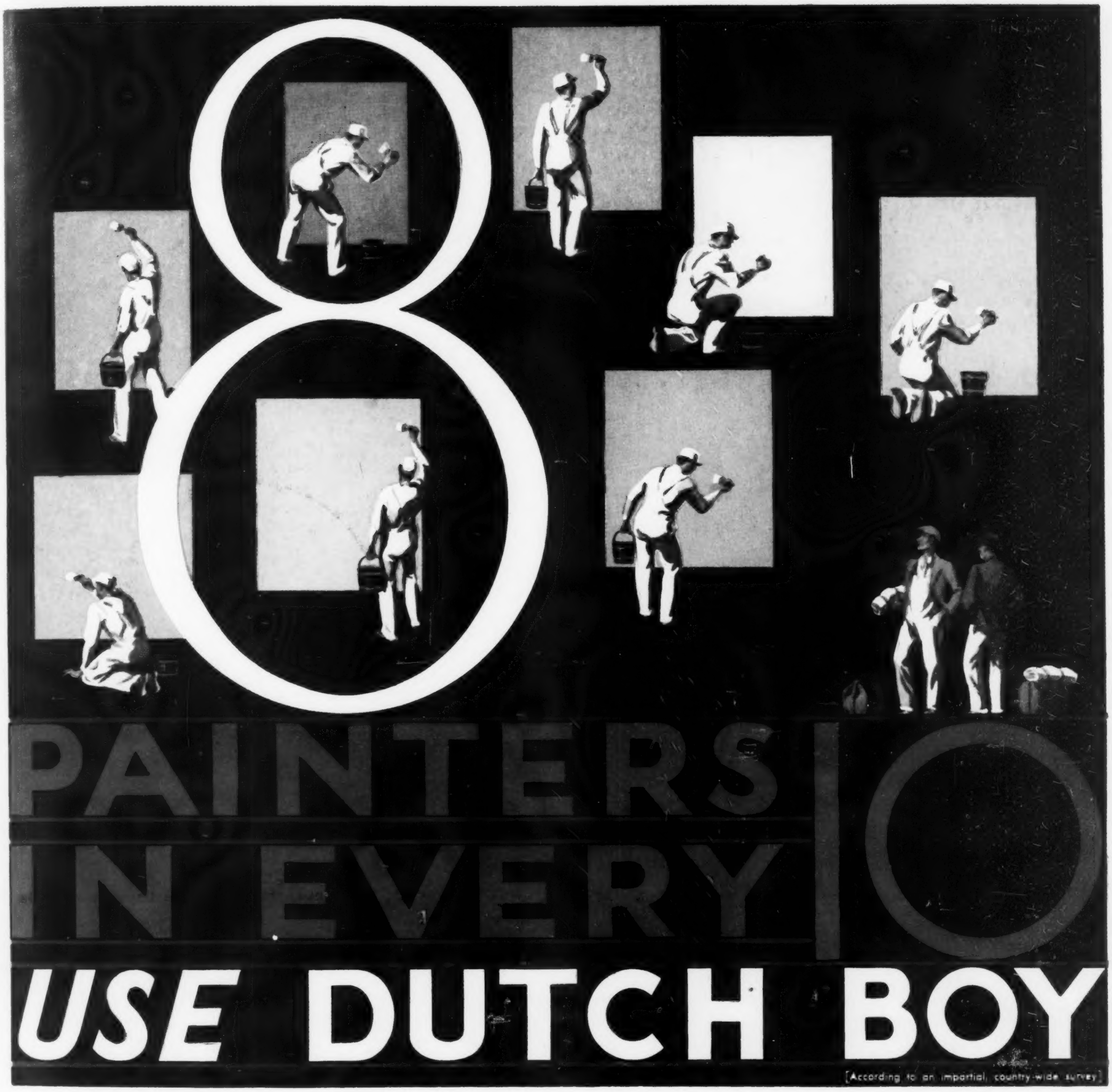
This added telephone convenience, which means so much to all the family, is very moderate in cost. Your local Bell Company will be glad to help you select appropriate locations for telephones in your home. Just call the Business Office.

AMERICAN TELEPHONE & TELEGRAPH CO.
BELL SYSTEM
AND ASSOCIATED COMPANIES

The final touch that makes a girl's room completely her own . . . a telephone on her bedside table . . . for ease in arranging her day's program.

A young man appreciates having a telephone in his own room . . . it's mighty handy for him—and for all the rest of the family.

THE CONDÉ NAST PRESS GREENWICH, CONN.



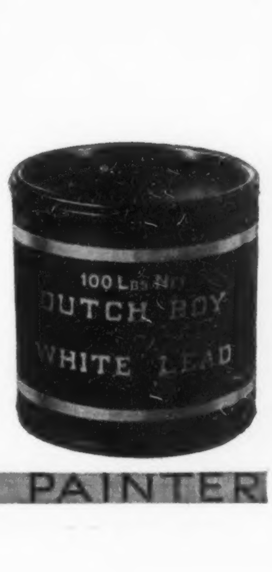
[According to an impartial, country-wide survey]

The wide, wide world is the painter's studio—your home is his canvas. His work hangs not in the obscurity of the gallery to gratify a few. It stands upright in the light of day, performing the *combined* job of beautifying, of protecting, of prolonging the life of one of your cherished possessions—your home ✣ ✣ And to Dutch Boy White Lead falls the honor of selection by 8 out of every 10 of such men . . . because Dutch Boy retains its beauty a long time, because it makes possible just the shades and tints you want—because it won't crack or scale and so demand burning and scraping when repaint time rolls 'round ✣ ✣ And just one reason more . . . with Dutch Boy your painter mixes the paint to order to suit your particular job ✣ ✣ Write for free booklet—"The House We Live In"—which gives suggestions on the decoration and protection of the home. Address the branch office nearest your home.

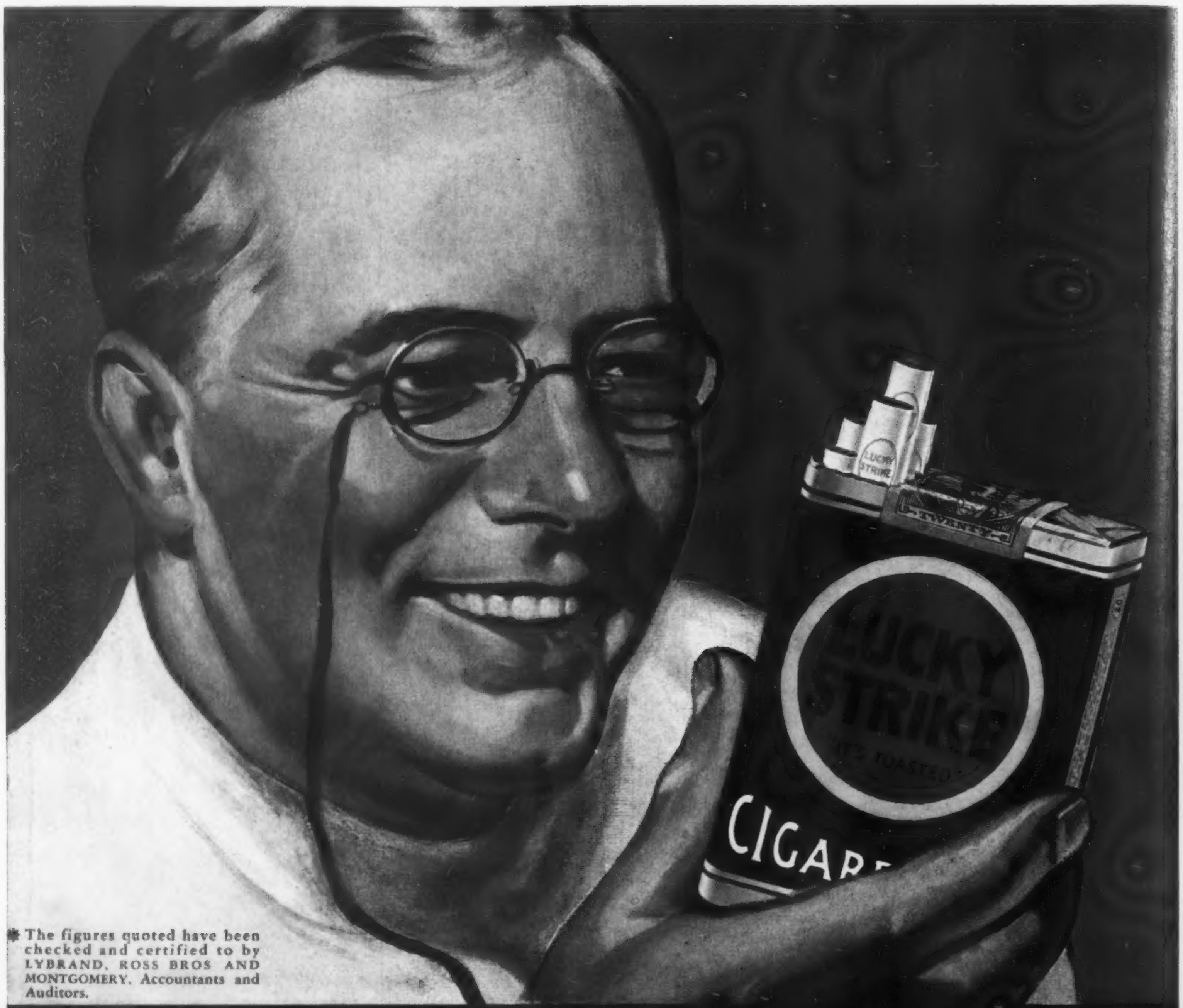
NATIONAL LEAD COMPANY

New York, 111 Broadway—Buffalo, 116 Oak Street—Chicago, 900 West 18th Street—Cincinnati, 659 Freeman Avenue—Cleveland, 820 West Superior Avenue—St. Louis, 722 Chestnut Street—San Francisco, 2240 24th Street—Boston, National-Boston Lead Co., 800 Albany Street — Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Avenue — Philadelphia, John T. Lewis & Bros. Co., Widener Bldg.

"Save the surface and you save all"



AND NO ONE KNOWS PAINT LIKE A PAINTER


LUCKY STRIKE
LUCKY STRIKE
IT'S TOASTED
CIGARE
TWENTY

* The figures quoted have been checked and certified to by LYBRAND, ROSS BROS AND MONTGOMERY, Accountants and Auditors.

20,679* Physicians say "LUCKIES are *less irritating*"

"It's toasted"

Your Throat Protection against irritation against cough